Billboard NEWSPAPER

VOLUME 98 NO 37 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT September 13, 1986/$3 95 (U S), $5 (CAN)

WESTWOOD ONE

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New Superstar Videoclips Defy The Budget Cutters

BY STEVEN DUPLER

NEW YORK If record labels are making good nn their pledge to chop videoclip budgets (Billboard, April 19), superstar acts ure apparently impervious to the axe: A slew of new albums by multiplatinum artists is being supported by videoclips with unprecedented budgets

Even Journey, which eschewed clips in favor of other promotional vehicles for the initial two singles off its current album, is throwing its hat into the superbudget-video arena.

Priciest among the fall clip crop appears to be Lionel Richie's "Dancing On The Ceiling," a production extravaganza that called upon the talents of Hollywood director Stanley Donen and used almost 100 extras The clip is said to have cost in the neighborhood of $500,000—perhaps the most expensive shortform music production ever

Although labels decline to comment, the megubudget clips seem to indicate continuing faith in the promotional power of video despite reports earlier in the year that the record companies are reevaluating video's role The labels

(Continued on page 93)

Radio '86 Sets Sights On Top Gathering Yet

BY BILL HOLLAND

WASHINGTON A year's worth of hard work and careful planning by the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) has paid off· Radio '86, the annual radio-only meet, convening Wednesday through Saturday (10-13) in New Orleans, could prove to be the biggest such gathering to date.

Located at the New Orleans Convention Center, within walking distance of the eight Radio '86 hotels, the convention already reports all-time highs for exhibitors (95), hospitality suites (also 95),

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RADIO SYNDICATION
NAB/NRBA ISSUE
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Buying Groups Provide Purchasing Power

VID DEALERS BAND TOGETHER

BY TONY SEIDEMAN

NEW YORK Facing increasing competition from mass merchandisers and their growing sell-through market, many video retailers are banding together into buying groups to develop purchasing muscle and share murketing experience.

"It's happening We're being approached," says Brian Woods, vice president of sales and marketing at Nashville-based distributor Ingram Video.

Three groups are either in operation or moving toward it:

• The American Video Assn. (AVA), a 2,000-member hardware retail organization, has just made its largest move to date into video software, establishing a 100% stock-balancing program for nontheatrical product

• Several New England-based video specialty dealers have combined their resources to get better deals on product prices and co-op money, with four dealers that represent 11 stores forming the nucleus of an organization they plan to expand in 1987.

• A group of retailers representing about 150 stores nationwide will

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Labor Day Works For Video

Weekend Rentals, Sales Rise

This story prepared by Chris Morris and Earl Paige

LOS ANGELES Video retailers across the country report that rentals boomed and sell-through showed significant gains during the Labor Day weekend.

"Our newer store owners think it's Christmas already," says Gary Vanderwell, president of the 49-store Discount Video chain in Detroit. "We were up 25% in total volume compared to any other given weekend, and up 20% compared to, say, a July 4 or Memorial Day weekend."

Action for Discount Video was heavily rental-oriented, with A titles renting out completely. "I came in and looked at the shelves, and older A

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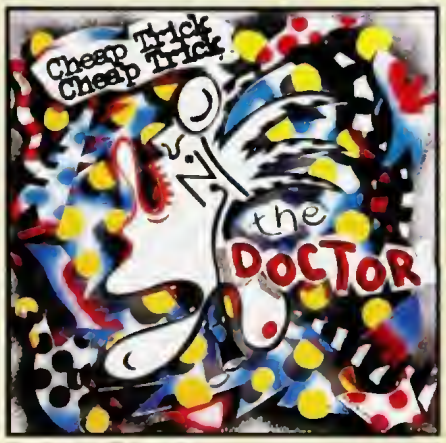
ADVERTISEMENTS

PHANTOM, ROCKER & SLICK are what rock n roll is all about Hard driving, brash and uncompromising, the trio is back with their second EMI America album **COVER GIRL** (ST 17229) featuring a scorching version of "Long Cool Woman In A Black Dress " Produced by Pete Solley Ships September 19th



"THE DOCTOR" IS IN! With 2 platinum and 3 gold records, **Cheap Trick** continue the tradition of aggressive pop on their new album, **"The Doctor"**—with standout tracks like **"KISS ME RED," "IT'S UP TO YOU"** and **"TAKE ME TO THE TOP."** **"THE DOCTOR"** (FE 40405) **CHEAP TRICK** They make house calls, on Epic Records, Cassettes and Compact Discs!

Hot Product, Weather Boost Music Sales

BY GEOFF MAYFIELD

NEW YORK Thanks to another fresh round of hit product and pockets nf rainy weather, many music retailers say they enjnyed brisk business over the Labor Day weekend.

Huey Lewis & the News led the new releases, according to dealers, an expected burst considering the multiplatinum success of their last Chrysalis album, "Sports," and the popularity of the group's singles from 1985's MCA "Back To The Fu-

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Cosby, Monkees Mine August Gold

Year's Certifications Off Slightly

BY PAUL GREIN

LOS ANGELES Two long-dormant recording acts who hadn't landed gold albums since 1968 made it back to the winner's circle in August.

Bill Cosby's debut release for Geffen Records, "Those Of You With Or Without Children," became his first gold album since "200 M.P.H.", the Monkees' Arista releases "Greatest Hits" and "Then And Now" became their first since "The Birds, The Bees & The Monkees."

Arista first released the Monkees' "Greatest Hits" 10 years ago, prompting a miniresurgence of the group's popularity. But that was dwarfed by this summer's revival, which has once again made the group a hot item.

The success of Cosby's album is linked to his blockbuster NBC-TV series. Cosby is the most popular comedy artist in recording history: His first seven comedy albums for Warner Bros. were certified gold.

The Recording Industry Assn. of America (RIAA) certified two platinum albums in August, bringing the year-to-date total to 43. The RIAA certified 11 gold albums, upping the year-to-date figure to 87. Both categories are down slightly from last year at this time, when there were 45 platinum and 90 gold albums.

Genesis' "Invisible Touch" was certified gold and platinum simultaneously in August. It's the band's sixth straight gold album and its third in a row to go platinum. Former band member Peter Gabriel also went platinum, with his Geffen debut, "So."

Alabama's 1980 RCA debut album, "My Home's In Alabama," was certified double platinum in August. It's the band's fifth album to top the 2-million-unit sales plateau.

Heart's self-titled 1985 debut Capitol album was certified quadruple platinum in August. The steady-selling title has now tied the 4-million-unit sales level that was quickly attained by the "Miami Vice" soundtrack, its chief competitor on the Top Pop Albums chart last winter.

AC/DC's "Who Made Who" was certified gold in August, becoming the band's 11th consecutive gold album. That's its entire output on Atlantic, discounting 1984's "'74 Jailbreak," a minialbum release of early recordings.

Andreas Vollenweider notched his first gold album with "White Winds." The CBS Masterworks artist is the second new age performer to land a gold album, following Windham Hill's George Winston.

Two veteran black artists earned their third consecutive gold album in August. Midnight Star scored with "Headlines", Jeffrey Osborne hit with "Emotional."

Here's the complete list of August certifications.

Multiplatinum Albums

"Heart," Capitol, 4 million.

Alabama's "My Home's In Alabama," RCA, 2 million.

Janet Jackson's "Control," A&M, 2 million.

Platinum Albums

Genesis' "Invisible Touch," Atlantic, its third.

Peter Gabriel's "So," Geffen, his first.

Gold Albums

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IFPI Fears Major Outbreak

Counterfeiting On The Rise In Malaysia

BY CHRISTIE LEO

KUALA LUMPUR The discovery of counterfeit recordings in a recent raid by IFPI investigators here has raised fears that Malaysia could soon face a second scourge alongside its already rampant piracy.

"This is certainly a more damaging and threatening situation," says Kassin Cha Tong, the international label group's deputy regional director for the Asia/Pacific area. "We now have both piracy and counterfeiting to contend with, either of which could destroy the legitimate record industry here."

IFPI officials say they believe many pirates may be switching to counterfeiting because of the industry's aggressive attack on piracy. Despite a backlog of pending court cases, numerous raids have been carried out around the country in the last three months in a concerted effort to contain the problem. Nevertheless, illegal product is still estimated to account for some 60% of the total market for prerecorded music.

Counterfeit activity was said to have first come to light with the release of USA For Africa's "We Are The World" cassette in April 1985. Subsequent below-par sales of major releases aroused record company suspicions.

Says Gunter Zitter, WEA managing director: "It seemed too much of a coincidence when three of our best-selling domestic releases, which the retailers claimed were selling well, stopped short at 24,000 units with no repeat orders. This is highly irregular given the track records of the artists involved. When we made surprise checks at a number of retail outlets, we found counterfeit copies."

Zitter says that the surface noise on the alleged fakes suggests they were recorded by album transfer. Counterfeiters, he adds, have gone so far as to duplicate WEA's security labels in addition to price stickers and casings. In an effort to combat the practice, WEA has provided all retailers with so-called verifiers, torchlike instruments that show up the luminous watermark on security stickers.

So far, counterfeiting appears largely confined to domestic product. Items seized in the IFPI raid came from CBS, PolyGram, and WEA, but the latter, with the greatest number of local acts, seems to be the worst hit. The company now plans to spearhead a public awareness campaign against illegal product.

"We want to be involved in garnering support from the government and the public in taking action against these thieves," says Zitter. "Unlike piracy, where consumers know what they are getting for their money, counterfeit product poses an entirely different problem."

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Filipino Pirate Sentenced To 11 1/2 Years In Prison

BY GLENN A. BAKER

MANILA Beleaguered Asian record industry leaders are jubilant following a landmark music piracy case in the Philippines, in which a Manila record store owner was sentenced to a prison term of 11½ years. The sentence came more than six years after police seized a quantity of illegal cassettes by local stars Freddie Aguilar and Eva Eugenio.

In the Manila Regional Trial Court, Judge Zosimo Z. Angeles sentenced businessman Mariano Chan to 23 consecutive jail terms of six months and one day, plus damages of the piso equivalent of $2,500 to each complainant.

Daniel Olivares, president of the Philippines Assn. of Record Industries (PARI), used the widely reported sentence to warn other pirates that they would be pursued and charged under Presidential Decree No. 1988, which prescribes a fine of up to $5,000 and a mandatory prison term of up to one year for every infringement.

"Producers of Filipino songs can now heave a sigh of relief," says Olivares.

The relief for international copyright owners is not quite so dramatic, as underlined by the case of a second record store owner. The retailer, Susan Salonga Escano, was found guilty of "unfair competition" for pirating Beatles recordings, but ordered to pay only $60 in damages to PARI.

The common court decision will stand until a new procedure for the adequate registration of foreign copyrights is implemented. As it stands in this country, where pirate tapes are estimated to account for 40% of all sales (as compared with 95% in Thailand and 100% in Indonesia), international repertoire has virtually no protection from piracy.

"Our courts are much more concerned with the piracy of Filipino songs," concedes WEA general manager Ramon Chiaying. "The failure to register many copyrights has resulted in most of the

(Continued on page 93)

'Philly Sound' Returns To Charts

PIR Back On The Scene Via Manhattan

BY NELSON GEORGE

PHILADELPHIA A year after signing a distribution agreement with Capitol/EMI through its Manhattan label, Philadelphia International Records (PIR)—the label that helped move black music into the pop mainstream in the '70s—is re-emerging as an industry force.

Ten years ago, the label, founded by Leon Huff and Kenny Gamble and distributed by CBS, was a dominant force. It had a string of hit singles, by such acts as Harold Melvin & the Bluenotes ("Wake Up Everybody") and the O'Jays ("I Love Music," "Livin' For the Weekend"), that made the "Philly sound" legendary.

PIR scaled down its operations in the late '70s and by the early '80s had begun to get rid of artists, writers, and producers. The company did, however, keep the Mighty Three publishing company, owned by Gamble, Huff, and Thom Bell.

Blazing the comeback trail for the label now is Shirley Jones' "Do You Get Enough Love," a recent No. 1 black single written by longtime Philadelphia music figure Bunny Sigler and co-produced by Sigler and Gamble. And initial reaction to Phyllis Hyman's "Old Friend," written by Linda Creed and produced by Thom Bell, has been exceptional.

"It's the same basic formula we had when we started at CBS," says Gamble of the company's new start. "There is more pressure on us working in the structure of these major companies, because their first priority is Capitol and EMI. So we have to push to make our presence felt in the system. We work harder in the studio to get our records to sound a certain way, and then we have to really rely on our relationship with people from around the country."

Gamble says negotiations with the Capitol family began before the founding of Manhattan Records. "We first started talking to [EMI Music worldwide chief] Bhaskar Menon. One of the things we looked at is that it's an international company. Most other companies had a lot of other black music, and this was a company that didn't. There was a hole we thought we could fill."

PIR plans to utilize in-house staff writers and producers on its upcoming releases. In its heyday, the com-

(Continued on page 87)

Boston'a Back. MCA Records executives toast members of Boston on the release of their long-awaited album, "Third Stage," during a listening party in Los Angeles. The band's first album is thought to be the biggest-selling debut album of all time. Shown are, from left, senior vice president of artist development Larry Solters, executive vice president of marketing and promotion Richard Palmese, senior vice president of promotion Steve Meyer, group member Tom Scholz, group manager Jeff Dorenfeld, group member Brad Delp, and MCA Music Entertainment Group president Irving Azoff.

Soundwings Takes Flight

Patrick Williams At The Helm

BY IRV LICHTMAN

NEW YORK Composer/conductor/record producer Patrick Williams has established Soundwings Records, which will produce a line of digital-only sessions.

The label's first three albums reflect Williams' intention to focus on sounds that combine elements of jazz, classical, and pop.

Soundwings, based in Santa Monica, is being distributed in the U.S. and Canada by the Welk Record Group. Foreign licensees are now being lined up.

Two of Soundwings' first releases feature jazz trombonist Bill Watrous, backed by an orchestra led by Williams, and saxophonist Tom Scott. The third is "Gulliver," an adaptation of "Gulliver's Travels" by comedy writer Larry Gelbart, with a symphonic score by Williams performed by the Royal Philharmonic Orchestra. Sir John Gielgud narrates the recorded version of the work, which will be premiered Oct. 10 at Yale Univ. with Tony Randall narrating.

The CD version of the Bill Watrous album, "Someplace Else," contains a song not offered on the LP.

Future product now in production includes sessions by flutist Hubert Laws, arranged and produced by Williams; a big band date led by Williams, to be produced in New York by Phil Ramone, and a concept album by vocalist Ronee Martin, heard on the Tom Scott album "One Night/One Day."

Williams has also booked Carnegie Hall for a March 23 concert featuring jazz and classical artists playing with the American Sympho-

(Continued on page 92)

Executive Turntable

RECORD COMPANIES. **Hank Caldwell** joins Solar/Constellation Records as executive vice president in Los Angeles. He was vice president of the black music marketing division of WEA.

Chrysalis Records in Los Angeles appoints **John Carter** vice president of West Coast operations. He was director of a&r for A&M Records.

Jack Isquith is named associate director of national album promotion for Epic/Portrait/CBS Associated Labels in New York. He was national manager of rock radio for PolyGram Records.

Philips Classics Productions in Baarn, Holland, appoints **Martin Slagt** vice president in charge of the organization and manufacturing facilities

CALDWELL CARTER ISQUITH WILSON

and **Kevin Kleinmann** vice president of marketing. Slagt was upped from senior product manager. Kleinmann was director of marketing for CBS, Paris.

Walt Wilson is promoted to director of marketing for MCA Records Nashville, based in Los Angeles. He was branch manager for Chicago.

Ian Matthews joins the a&r staff of Windham Hill in Los Angeles. He was an international a&r representative at Island Records.

Max Pinkerton becomes vice president of operations for the CBS/Records Group's Columbia House Division. He was vice president of fulfillment

MENENDEZ HARMAN ROSS ESPY

for the company.

Debi Fleischer is promoted to the newly created post of manager of secondary promotion for CBS Records Nashville. She was promotion coordinator.

Elektra/Asylum Records in Los Angeles elevates **Suzanne Kaufman** to national marketing research manager. She was marketing coordinator. **Harry Levy** becomes manager of college radio and dance promotion for the label, based in New York. He was program coordinator at KUSF-FM San Francisco.

I.R.S. Records in Los Angeles makes the following appointments: **Michael O'Brien** as vice president of administration and business affairs, **Ann Loureiro**, executive assistant/international liaison director; and **Laura Benson**, promotion assistant.

The Enigma Entertainment Corp. in Los Angeles makes the following additions: **Rick Orienza** as director of marketing and promotion; **Steven Petralia**, royalty manager; and **Michael Frechette**, manager of a&r administration.

RETAILING/DISTRIBUTION. JCI Video and Music in Los Angeles appoints **Arthur Schimmel** president. He was vice president and general manager of ABC Pictures International.

(Continued on page 87)

New U.S. Division

Sonotone Pursues Latin-Dance Crossover

BY ENRIQUE FERNANDEZ

NEW YORK Sonotone Music, a relatively new label in the U.S. Latin market (see Notas, page 39), has a hook for its prospective artists that until now only the majors could offer: American dance music crossover.

This summer, Sonotone, which is linked to Venezuela's Sonografica, opened its own American dance music division, Sonotone Records. The company hopes to entice hot Latin talent eager to follow the successful footsteps of Miami Sound Machine, which achieved pop crossover through the dance music market.

The director of Sonotone's new division is veteran producer Ray Martinez, who also runs his own independent dance music label, Paris International Records. So far Martinez has recorded Maga, a group signed to the Paris label, and Clouds, a Miami-sound (Latin/American pop fusion) band signed to Sonotone Music.

In the coming weeks, Martinez plans to release 12-inch versions of Maga's "When Push Comes to Shove" and Clouds' "Under Control," a dance remix of a cut from the group's recent Latin album "Todo Bajo Control." In all, Martinez plans 16 releases within the next 15 months.

Crossover works both ways, and that's one of the label's appeals. "I see potential for Latin artists crossing over into the American dance market and American artists crossing over into the Latin market," explains Martinez. Using the label's powerful Venezuelan connection, Martinez plans to release some of his dance records in Venezuela, where there is a heavy dance-oriented market.

The Venezuelan connection also helps with one of the key marketing items in American music video. Since the parent company, IBC, owns its own television studios, TV network, and video production facilities in Venezuela, Martinez plans to produce clips there for his label's artists.

"We're also looking into a couple of Italian licenses for some high-energy dance music," says Martinez. "And we're looking for more local groups, and for independent productions from New York DJs who have music from the street. We're going to give street people a listening."

Pittman, MCA Ink Deal

NEW YORK Bob Pittman is expected to leave his post as president, CEO of MTV Networks by Jan. 1 to launch a new entertainment and communications company in partnership with MCA Inc. (Billboard, Aug. 16).

A formal statement confirming the MCA/Pittman tie was made Sept. 3 through the offices of MCA Inc. president, CEO Sid Sheinberg.

Although MCA Inc. and Pittman are partners in the MCA-funded venture, MTV Networks' parent, Viacom International Inc., is named as a "participant" in the new company's first venture, a label formed in association with MCA Records.

Commenting in a press release on the new label, which has not yet been named, Irving Azoff, president of the MCA Music Entertainment Group, said, "The emergence of music video has changed forever the way we market music and has significantly expanded the potential for recording artists.

"No person has been more in tune with contemporary music and with music videos than Bob Pittman, and MTV's accomplishments reflect that."

Pittman was a central figure in establishing the 24-hour videoclip cable channel five years ago.

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Metallica Thrashes Its Way To Top
Elektra Rockers Make It The Hard Way

This special report concludes a series examining the game plans employed in breaking new acts in 1986.

BY STEVE GETT

NEW YORK Metal bands continue to be the exception to marketing rules. Witness Metallica's Elektra album, "Master Of Puppets," which thrived without radio airplay or video exposure.

Fast approaching gold certification, the record reached No. 29 on the Top Pop Albums chart in May and represents one of this year's most significant breakthroughs by a new heavy metal act.

"I knew we weren't going to get any airplay on this record, so I never beat anybody up to play it," says Mike Bone, Elektra's senior vice president of marketing and promotion.

"I can't sit here and say Elektra Records broke Metallica, because the group itself; its management, and all the other elements working together made the band happen. And the fans knew about the act primarily through the press."

With its hard-edged, raw heavy metal approach—Metallica's music has been described as "thrash metal"—the group knew it would not benefit from standard promotional tools.

STRATEGY '86
BREAKING NEW ARTISTS

"We didn't exactly accommodate radio with this album. There was 55 minutes of music on the record and only eight songs," says Cliff Burnstein of the Q-Prime management company.

"Two of the strongest cuts, the title track and an instrumental, were both over eight minutes long," Burnstein adds. "So we knew radio didn't really have much to go on, and we definitely felt there was no point in doing a video."

Aside from press and heavy retail promotions, Bone cites extensive touring as a key factor in breaking "Master Of Puppets." Metallica recently completed a five-month road trip with Ozzy Osbourne.

"God bless Ozzy and Sharon Oshnurne," says Bone, "because they had the foresight to put Metallica on their tour this year and expose them to thousands of people.

"If Metallica had gone out on their own, they would have drawn 2,500-5,000 people a night across America, but being on a major tour helped immensely. We definitely owe the Ozzy Osbourne camp a tip

(Continued on page 87)

Latin Lesson. Herb Alpert, chairman of A&M Records, gives Barbara Palacios Teyde, Miss Universe 1986, a quick music lesson during a tour of the label's Los Angeles facility. The former Miss Venezuela was crowned during the recent Miss Universe Pageant in Panama City, Panama.

Record World Buys 3 More Stores
Chain Expands In Baltimore

NEW YORK The Record World chain bolstered its position in the Baltimore market with the August acquisition of three Record & Tape Collector stores, formerly owned by veteran retailer Murt Barnett.

The new units bring the Long Island, New York-based chain's total store count to 66 and increases its presence in the Baltimore area to five outlets.

Two new Record Worlds are also scheduled to bow in that market before the year's end, one in the Marley Station mall and another in the Boston Commons center in Alexandria, Va. (Billboard, Aug. 16).

"We have two existing stores that we've had there for a while and I thought this would help us better our position in the market," says Roy Imber, president of parent company Elroy Enterprises and also president of the National Assn. of Recording Merchandisers. He adds the chain will continue to scout for new opportunities in that area.

Record World has seven stores in the nearby Washington, D.C., area. But sources familiar with both cities say that, with the exception of two radio stations, D.C. and Baltimore represent two separate advertising markets.

Imber says the recently acquired stores—located in the Annapolis Mall, the White Marsh Mall, and in Cold Spring, where the store is a freestander—will operate under the Record World logo. He says new signs will be placed on those stores "within the next 30 days." He adds that Barnett will continue to operate the other two locations under the Record & Tape Collector banner.

At presstime, Barnett could not be reached for comment.

One area dealer says of the transition, "This will not signal a significant change for the market. Mr. Barnett is a gentleman and a strong competitor; Roy Imber is also a gentleman and a strong competitor."

GEOFF MAYFIELD

Senate To Study Ways To Prevent Duping Of Prerecorded Vidtapes

BY BILL HOLLAND

WASHINGTON Sen. Strom Thurmond, R-S.C., chairman of the Senate Judiciary Committee, will hold a hearing Sept. 23 to investigate techniques designed to prevent the home taping of copyrighted prerecorded videocassettes.

Because the hearing will be of an informational rather than a legislative nature, it will be held in front of the full committee, says a spokeswoman for the Motion Picture Assn. of America (MPAA).

The MPAA has complained for some time that home copying of prerecorded cassettes has become a serious problem. It now says that there are possible technological solutions to the problem through the use of antiduping devices being marketed by CBS-Fox and Macrovision.

Allen Schlosser, a spokesman for the Electronic Industry Assn.'s Consumer Electronic Group (EIA/CEG), says the trade group, which represents the manufacturers of VCRs and other taping hardware, is taking a "wait-and-see" attitude. "We haven't condoned the making of copies of prerecorded material," he says. "While we respect the rights of consumers to time shift, this new phenomenon has never been adjudicated."

EIA/CEG has not been asked to testify at the hearing. However, Schlosser says, "We'll be there. The burden is on [the studios] in this hearing."

CHART BEAT

by Paul Grein

BERLIN'S "Take My Breath Away" jumps to No. 1 this week, giving writer/producers **Giorgio Moroder** and **Tom Whitlock** the No. 1 hit they narrowly missed out on when **Kenny Loggins'** "Danger Zone" peaked at No. 2 seven weeks ago.

Both songs are featured on Columbia's "Top Gun" soundtrack, which is in its fifth straight week at No. 2 on the Top Pop Albums chart, following a three-week run at No. 1. Two new "Top Gun" hits are winging their way up the chart. ***Loverboy's*** "*Heaven In Your Eyes*" is No. 25; Loggins' "Playing With The Boys" is No. 60.

"Take My Breath Away" is Moroder's seventh No. 1 single, following **Irene Cara's** 1983 Oscar-winner, "Flashdance...What A Feeling," **Blondie's** 1980 smash "Call Me," and four late-'70s hits by **Donna Summer**: "MacArthur Park," "Hot Stuff," "Bad Girls," and "No More Tears (Enough Is Enough)," a duet with **Barbra Streisand**. Thus all three of Moroder's No. 1 hits so far in the '80s are from motion pictures.

"Take My Breath Away" is the second No. 1 movie hit of the summer, following **Peter Cetera's** "Glory Of Love" from "Karate Kid II." This is the seventh consecutive summer that at least one song from a movie has topped the Hot 100.

The Berlin smash is CBS Records' first No. 1 single of 1986—which is ironic, because Berlin is signed to Geffen. It's the longest CBS has waited to pick up its first No. 1 hit of the year since 1979. The company waited even longer that year, until mid-October, when **Michael Jackson's** "Don't Stop Til You Get Enough" reached No. 1.

Finally, we're a little disappointed that no one wrote in to say that Berlin is the same name as a foreign capitol. You tell us about groups named after fruit, and you let this historic first go by?

FAST FACTS Two albums that first hit the Top Pop Albums chart in May 1968 return to the survey this week: the **Monkees'** "The Birds, The Bees & The Monkees" pops on at No. 185, and the **Moody Blues'** "Days Of Future Passed" arrives at No. 197. Both groups are on tour, and both have new album releases in the top 25.

Berlin gives Moroder 7th No. 1

Eurythmics' "Revenge" jumps a notch to No. 15, becoming their fourth consecutive top 15 album. It follows "Sweet Dreams (Are Made Of This)," "Touch," and "Be Yourself Tonight." The first three albums all yielded top five singles: "Missionary Man," the first single from the new album, jumps five notches this week to No. 23.

Madonna's "True Blue" holds at No. 1 on the Top Pop Albums chart for the fifth straight week. Only one album by a female artist has logged more weeks at No. 1 so far in the '80s: **Whitney Houston's** smash debut, which held the top spot for 14 weeks.

Madonna's "Papa Don't Preach" drops out of the top 10 on the Hot 100 after a seven-week run, but **Stephen Bray**, who co-produced the record, stays in the top 10 without missing a beat: **Regina's** "Baby Love," which he produced and co-wrote, jumps a notch to No. 10.

Last week marked the second time that **Chicago's** "25 Or 6 To 4" was the highest-debuting single of the week. The song also claimed that distinction in its first go-round, in July 1970, when it blasted onto the chart at No. 50.

It took her long enough, but **Claudja Barry** this week finally lands her first No. 1 hit on Billboard's Hot Disco/Dance chart. She accomplishes the feat with "Down And Counting," which also moves up to No. 1 on the Hot 12-Inch Singles Sales chart. Barry has been a dance chart regular since the late '70s, when she even scored a couple of minor pop hits: "Dancin' Fever" and "Boogie Woogie Dancin' Shoes."

WE GET LETTERS: John Farkas of Cleveland points out that **Timex Social Club's** "Rumors" is unique in that the A and B sides of the single are identical—same song, same mix, same timing.

Farkas adds that the record is unique for another reason. "It's the first top 10 hit to mention the word 'gay' in its lyrics, unless of course you count 'Why Do Fools Fall In Love,' in which the word had a completely different meaning." John, we're sure you're right, though we'd be remiss if we didn't point out that the **Charlie Daniels Band's** "Uneasy Rider," a top 10 hit in 1973, included the memorable line: "long-haired Commie pinko fags."

We have several additions to our recent recap of rap-oriented songs to crack the top 10. Both Chris Sciabarra of Brooklyn, N.Y., and Tim Daley of Grand Junction, Colo., note that we left out **Falco's** "Rock Me Amadeus" and **Chaka Khan's** "I Feel For You," with its great rap by **Melle Mel**. Sciabarra also cites **New Edition's** "Cool It Now."

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Time To Fight Back

CENSORSHIP CRUSADE TARGETS ROCK

BY HOWARD BLOOM

If you believe in the power of rock'n'roll, beware. You are an endangered species, and the hunters are closing in.

Jimmy Swaggart tells his television audiences that rock "is a diabolical scheme of Satan to steal, to kill, and to destroy. And it has gathered into its maw the children, the boys, the girls, the teen-agers, the young adults by the millions upon a life of drugs, of Satan worship, of illicit sex, of the powers of darkness that has mutilated, decimated, damned, denigrated, degraded, and destroyed."

Swaggart is not alone. You've read that the Meese Commission has urged community groups to boycott and picket organizations selling pornography. You probably thought Meese was simply pointing a finger at Playboy and Penthouse. No, he was pointing a finger at you and me.

On Aug. 8, The Washington Post reported, "Clutching a small Bible and a Hard Rock magazine, a former Playboy bunny led more than 1,000 people—primarily college students attending a convention of Christian organizations—in an anti-pornography rally yesterday at the Capitol . . . Members of the crowd shouted 'enforce porn laws now,' alluding to the recommendations made by the Attorney General's Commission on Pornography . . ."

The "hard rock" publication in the accompanying photo had Motley Crue on its cover. But the attack is by no means limited to bands like Twisted Sister, Motley Crue, and Iron Maiden.

When Wal-Mart's 900 stores yanked rock magazines off their racks in mid-July, the list of forbidden periodicals included Teen Beat, Bop, Teen Set, Teen Talk, and 28 others, most of them specializing in sanitized, PG-rated teen idols.

And, believe it or not, several years ago one fundamentalist group included on its list of objectionable songs "You Light Up My Life," the mega-hit by Christian songstress Debby Boone.

The time has come for the musical community to fight back. And an organization has been established to do the fighting. It's called Music In Action. If you'd like more information about it, call Vicky Rovner at 212-644-8900.

But what is there to fight? Surely the protesters against pornography are simply trying to assert traditional values we all believe in—values like the importance of the family.

I wish it were that simple. But, in fact, what's transpiring is an assault on a lifestyle. More specifically, it is an assault on many lifestyles and beliefs. And the battle is being waged on many fronts.

In the Scopes II case, the plaintiffs have listed books they find objectionable. Among the collection: Shakespeare's "Macbeth," Lewis Carroll's "Alice's Adventures In Wonderland," L. Frank Baum's "The Wizard Of Oz," and "Rumplestiltskin" by the Brothers Grimm. And Vicki Frost, one of the plaintiffs, told the court she even objected to "Sesame Street."

A vast series of cases has been mounted to eliminate "secular humanism" from the schools. What is secular humanism? Well, if you believe in doing unto others as you would have them do unto you, you are probably a secular humanist. If Darwin's theory of evolution sounds logical to you, you are among the worst of the secular humanists.

How far would the radical right religionists like to press their attack against the pernicious evil of secular humanism? The Rev. Tim LaHaye of the American Coalition For Traditional Values says "a secular humanist should not hold public office in America!"

LaHaye, you may say, is merely a part of a very small and poorly organized minority. So it seems, until you look at it closely.

The people attacking rock'n'roll, pornography, abortion, and secular humanism are probably the best-organized political force this country has seen in decades. They sit astride a media machine that spends $250 million a year to get its point of view across. Jimmy Swaggart alone operates with a budget of over $60 million a year.

The fundamentalists have their own television network (the Christian Broadcast Network), a plethora of syndicated television shows, and untold numbers of radio stations and magazines. They mount direct-mail campaigns that make the Reader's Digest Sweepstakes mailers seem primitive by comparison.

And they attack where it really counts. They spend tens of millions of dollars on political advertising to support the candidates who believe in their point of view.

According to "ABC News Nightline," they can muster 35 million voters. Many of the legislators currently ensconced in the Senate and House are there because of massive fundamentalist campaigns.

Ronald Reagan is shaping the Supreme Court to satisfy the fundamentalists and is installing hundreds of federal judges who support their radical, repressive beliefs.

One of those judges, Brevard Hand of Mobile, Ala., recently stated in a case where religionists were trying to ban textbooks: "It is common knowledge that miscellaneous doctrines such as evolution, socialism, communism, secularism, humanism, and other concepts are advanced in the public schools."

What ultimately do these people want? Well, Dr. Martin Marty of the Univ. of Chicago Divinity School says, "I believe behind all this is the shadow of Christian America . . . On that front alone God can build the right kingdom."

Another fundamentalist explains that according to "the dominion covenant . . . we are to have control of this earth, and we are to exercise that control."

Who will have this control? Not Catholics. They, according to Swaggart, are "poor, pitiful individuals" caught in a powerful lie. Not traditional Protestants. They, Swaggart says, have been trapped by "liturgical religious monstrosities." Not Jews, atheists, or agnostics.

And above all, not the demonic followers of rock'n'roll.

'It is an assault on many lifestyles & beliefs . . . a battle waged on many fronts'

Howard Bloom is president of The Howard Bloom Organization, a firm specializing in music publicity.

Letters to the Editor

IN PRAISE OF CASH

How great to see Johnny Cash back on the chart, even if it is with his friends in Memphis and Nashville, the "Class Of '55." For years it seemed you had to be dead intellectually to appreciate country music. Or you had to be a lovesick housewife looking for Alabama or Kenny Rogers around your doorstep.

In Stavanger, Norway, last spring, 6,000 people paid from $25 to $50 to see Johnny Cash, George Jones, and the Nitty Gritty Dirt Band perform. And most of them came to watch Cash. They were treated to two hours of songs by the greatest songwriter in country music.

Tore Boe
Bergen, Norway

IN PRAISE OF WAL-MART

I was very pleased to read about Wal-Mart removing heavy metal albums from its stores (Billboard, Aug. 2). I am opposed to heavy metal music and its artists. They have a bad effect on teen-agers, but teen-agers are too stubborn to admit it.

I think that some people as well as the recording artists should take the Parents Music Resource Center more seriously. They tried hard, and I am grateful for their efforts.

Erik Rogers
Minneapolis

CREDITS: FOR THE RECORD

As a writer covering the pop/rock scene in Los Angeles, I found it extremely disturbing to read Peter Cetera's remark, "I'd worked hard to bring the group [Chicago] back up to No. 1 status . . ." (Billboard, Aug. 30).

I'd like to remind Cetera that it was producer/arranger David Foster, engineer Humberto Gatica, and arranger Jeremy Lubbock who won Grammys in 1984 for their work on "Chicago 17."

Furthermore, of the four hits on that album, it was "Hard Habit To Break" that was the most successful and earned the band its record-of-the-year nomination. The song was written by Steve Kipner and John Parker. "Chicago 17" was a joint effort by many people, including *all* the band members.

Cetera's leaving Chicago was a mutual decision by him and the band. He should save his egotistical remarks until all the results are in. "Chicago 18" might surprise him.

Sue Gold
Los Angeles

TAKING SIDES

I feel compelled to respond to Le Roy De Gregory's letter suggesting that B sides be eliminated (Aug. 30). As both an air personality on a small radio station in the Midwest and a college station and a consumer with a large appetite for albums, his idea seems ridiculous to me.

In most cases B sides are not parasites. They do have some purpose, as an experiment with a new sound or a cover version of an old song the artist enjoys.

His other idea is equally unfathomable. Putting only five or six cuts on an album would not be a bargain for most consumers. Many, in fact, prefer some of the so-called "parasite" cuts over the singles. If I hear a song I like, I buy the album expecting to hear other songs as good or better. And nine times out of 10 it works out that way.

If Mr. De Gregory's system was put into effect, the record industry would perish. He must realize that the big sellers aren't the only sellers and that the A sides aren't the only good sides.

Scott Fendley
Crawfordsville, Ind.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Chicago Outlet Adopts Z-Rock Format

WYEN Goes From Soft To Hard

BY KIM FREEMAN

NEW YORK WYEN Chicago literally blew its listeners away on Sept 1 by dropping its MOR/AC fare of 15 years for Z-Rock, the 24-hour hard rock satellite service The station, rechristened WZRC, is the first to adopt the Satellite Music Network service.

During the next few months, such bands as Metallica, Judas Priest, AC/DC, and Iron Maiden will be getting their long-neglected due on commercial radio airwaves

'These artists sell millions of records, but radio has been lazy'

as Z-Rock goes up in several markets WCXT Grand Rapids and WZRX Jackson, Miss., are already lined up for the format and will be using it by the end of the month Three other stations are slated to link up with Z-Rock in the near future, according to Robert Hall, who programs Z-Rock for the Dallas-based Satellite Music Network.

"Within an hour the phones were going crazy," says Hall of WZRC's debut That reception, he adds, came without the benefit of advance promotion: "We don't allow our stations to do any kind of promotions other than T-shirts and bumper stickers."

Z-Rock's primarily male, teen-age audience, Hall says, would perceive extensive outdoor or TV campaigns as "too much hype. They are the type that wants to *discover* something new. We are counting on a lot of word of mouth. That'll be our best advertising."

Ed Walters, general manager at the new WZRC, says the station adopted the Z-Rock format following a long period of "beating our heads." The Chicago market is crowded with adult contemporary outlets, he notes, and as an MOR-oriented AC, WYEN had "zeroed out" in the ratings The station didn't show up in the spring Arbitrons

"The AC market is very crowded here," Walters explains. "We just felt there was a big void for this." Walters says WZRC intends to grab the 12-34 demographic, with a heavy emphasis on the 18-26 segment

As for the viability of the hard rock format, Walters says his organization was encouraged by the interest in time-brokered metal shows around the country and by the success of such stations as KNAC Long Beach, Calif., which is doing well with its "pure rock" approach The loyalty of the hard rock audience is another appealing point, says Walters, recalling the protest marches listeners staged when WMET dropped album rock for AC two years ago.

WZRC's hard musical edge will give the station its own niche, but it faces formidable competition for the rock'n'roll audience in the form of album rocker WLUP and the more eclectic rocker WXRT. "Nobody's going to be as hard as we are," says Walker.

Satellite Music Network's Hall says the term "heavy metal" will not be played up on the Z-Rock format. "Our positioning statement is 'real rock,'" he says. In the oldies category, that will include tracks from Led Zeppelin, Steppenwolf, the Rolling Stones, Aerosmith, and others representing the "roots of real hard rock'n'roll," Hall explains. "But we won't be playing the burned-out cuts like 'Stairway To Heaven.'"

Hall says the record community has been highly enthusiastic and extremely helpful in assembling the Z-Rock format, which was introduced at the National Assn. of Broadcasters convention in April. "All of the national [promotion] people have been screaming for something like this for years," he says. "These are artists who are selling millions of records and selling out concerts left and right. But radio has been too lazy to try and sell the thing With this format, you'll see a new generation of salespeople who are ready to go out on the streets and sell it, rather than sit in coffee shops."

Roughly two years ago, album rock outlets began to cross hard rock off their playlists in the search for more upscale demographics Metal was not part of the "adult rock" movement.

If WZRC and future Z-Rock affiliates prove successful in the ratings, there is a good chance that hard rock may weave its way back into mainstream album rock rosters. A similar pattern exists now that "classic rock" has become popular and rock oldies have become a bigger part of mainstream rock playlists.

Local Stations To Superstars: Drop By Anytime

NEW YORK Getting top-name recording artists to make guest appearances has long been a tough job for local radio When a recording artist becomes a household name, the medium most often responsible for that success is usually put low on the totem pole of promotional outlets when it comes to personal visits.

As the number of radio stations continues to increase, so does the difficulty of getting artists to make local radio rounds. But there are stations that get many stars to come by their studios And there are isolated examples—like a recent Paul McCartney press luncheon in New York attended by several area programmers—of artists and management making efforts to take care of local radio.

WHTZ New Ynrk has the advantage of being the top-rated station in Gotham, the East Coast center of the music business Even so, says WHTZ program director Scott Shannon, "it's difficult to get them."

Sensitivity to artists' needs, good connections with record labels and artist management, and a great deal of persistence are the keys to getting a station on an artist's itinerary, say several programmers

"To begin with," says WPLJ PD Larry Berger, "we have a full-time producer for the 'Jim Kerr & the Morning Crew' show Part of her job is to keep in contact with various PR firms, agents, or whoever books these people." WPLJ's regular guests run the gamut from political figures to movie stars; "recording artists are a unique breed," he says.

"Quite often," Berger continues, "it becomes a political situation between the record company, artists, and radio. We try to avoid the politics by dealing with people other than just record people. We make our interviews more broad in scope. Most often, you'll hear an artist on our morning show, then see them on 'Live At Five' at night, which is *the* venue for anyone who comes

(Continued on next page)

A Big Catch. Westwood One personnel pose with KBZT Los Angeles personality Charlie Tuna, who will be hosting WWI/Mutual's "National Music Survey" starting this month Standing, from left, are WWI director of business affairs Eric Weiss, WWI programming director Gary Landis, Tuna, and WWI VP/GM Thom Ferro

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases. (In honor of the NAB/NRBA Radio '86 convention in New Orleans, this week's column features programmers in that market.)

TOP 40

A slew of ballad hits is making **WEZB** music director **Greg Rolling**'s goal of maintaining a fun image a bit difficult these days. A few of those slow-tempo sleepers are Cyndi Lauper's **"True Colors"** (Portrait), WEZB's No. 1 phoner last week, Lisa Lisa's **"All Cried Out"** (Columbia), a callout smash with females 12-34; New Edition's **"Earth Angel"** (MCA), WEZB's No. 2 teen request; and Nu Schooz' **"Point Of No Return"** (Atco), a strong 12-inch seller after three weeks on WEZB. Rolling says Cameo's **"Word Up"** (Atlanta Artists/PolyGram) is a good uptempo balancing record. "It's definitely a reactionary-type record," he says "It's the type that is sure to pull a certain percent of negative reactions, like many urban crossover records." Also helping keep up WEZB's pace is Belinda Carlisle's **"I Feel The Magic"** (I.R.S.). "It's a fun-sounding pop record," Rolling says. Madonna's **"True Blue"** (Sire/Warner Bros.) fills the same slot. Rolling has been playing it for five weeks as an album cut. "It's now in power and we haven't gotten any negatives."

ALBUM ROCK

First, we must note that **WRNO** is a hit outlet. But it's the closest thing you'll find to an album rocker in New Orleans, so we've slipped it under that heading for the week. WRNO PD **Michael Costello** says the Fabulous Thunderbirds have eluded possible second-single blues with their latest, **"Wrap It Up"** (CBS Associated). "I was a little hesitant on this, wondering whether it could follow in the shadow of 'Tuff Enuff,'" says Costello. "It seems to be doing just that, and it's one of those records that just sounds great on the radio." A track that took a few weeks to catch Costello's programming ear is Berlin's **"Take My Breath Away,"** from Columbia's "Top Gun" soundtrack. "One day, it finally hit me, and it went to No. 1 last week." Following a similar pattern, says Costello, is Simply Red's **"Money's Too Tight"** (Elektra). Finally, the PD says Paul McCartney's **"Press"** (Capitol) is doing well for WRNO. "If he came out with an album of harmonica solos, people would want to hear it because it's Paul." For that reason, Costello is digging into McCartney's "Press To Play" album, using "Angry" and "Stranglehold" in particular

COUNTRY

Ralph Cherry, PD at **WNOE-FM**, is an adventurous programmer to begin with, and he's made a clever reach to sustain momentum on format superstars Alabama He did that by adding **"Deep River Woman,"** an Alabama/Lionel Richie collaboration on the latter's "Dancing On The Ceiling" album. Richie's "Stuck On You," he notes, was "really a country song, and we added ['Deep River Woman'] to make a bridge between [Alabama's] 'She & I' and their next hit." Another adventurous album cut getting heavy exposure on WNOE is John Anderson's **"12 Bar Blues"** (Warner Bros.), a track from his last album. "We do like [Anderson's] new single," says Cherry, "but we've been playing '12 Bar Blues' in our album cuts at night, and everybody's calling in for this one." Meanwhile, Billy Joe Royal continues on his comeback trail as WNOE joins the list of outlets that have added his third single, **"I Miss You Already"** (Atlantic/America). Cherry is also high on T Graham Browne's latest, **"Hell And High Water"** (Capitol), and Lyle Lovett's **"Farther Down The Line"** (MCA/Curb). KIM FREEMAN

...newsline...

NOBLE BROADCASTING has agreed to buy KISS San Antonio from Capitol Broadcast Co. for $13 35 million. Noble is also planning to buy WAVZ/WKCI New Haven, Conn., for $30.5 million The seller is Eastern Broadcasting Corp., which bought the properties for $6 million in early 1983. These two acquisitions are part of several expansion moves the Noble chain has made since selling KJOI Los Angeles to Legacy Broadcasting for $44 million early this year Long the owner of XTRA-AM-FM San Diego, Noble is also in the process of buying WBAB Babylon, N.Y., WGBB Smithtown, N.Y., and WSSH Boston Blackburn & Co., of Washington D.C., brokered the San Antonio and New Haven transactions.

CAPITOL BROADCASTING CORP. will buy WWKX Nashville from Group 3 Broadcasting for $6.6 million, pending FCC approval. Capitol already owns WMJJ Birmingham, WKSJ Mobile, Ala., WRKA St. Matthews, Ky., WLVK Statesville, N.C., WCAW/WVAF Charleston, W.Va., and WFMA Rocky Mount, N.C.

STATION APPEARANCES

(Continued from preceding page)

through town. Once you get that ball rolling—get established as the place to go—it's much easier. We've had Boy George just drop by after partying all night. He yipped it up for hours in the studio."

WHTZ's Shannon says other outlets might be more successful "if they were more sensitive to what artists are really looking for. Most often, we initiate the [guest-appearance] requests, and we try to anticipate what the artists want to promote, or spotlight, at this point in their career."

Shannon also advises absorbing the artist into the show rather than centering the show entirely around a visiting artist. "We try to position it as though [the artist] was sitting in as a guest, which takes the pressure off to perform," Shannon says. "We like to have people leave here saying, 'Hey, we had a good time.'

"Basically, we work hard at it. We get a high percentage of artists that are not on a lot of other stations—like Eddie Murphy, Jermaine Stewart. A lot of that is because people happen to listen to us. They are familiar with us and not afraid of unpleasant developments." The more obvious factor, Shannon continues, "is the size of our audience and the impact of our morning show. A lot of PR and management people include us in their regular [media] mix because of that."

'We need artists who can laugh at themselves'

Shannon acknowledges that sour grapes do crop up when one station gets particular artists and others do not. "There were a lot of upset people in town when Neil Diamond did the Z-Morning Zoo," Shannon says. "But all stations are not created equal."

In addition to the logistical difficulties of doing regular local radio appearances, many artists and managers are wary of making them because of those potential sour grapes.

Many programmers question whether artists are informed when stations make appearance requests. "In many cases," says WPLJ's Larry Berger, "I think the artists are simply not aware of what's going on around them. Sometimes they become available and they don't even know about it."

WPLJ morning man Jim Kerr has one preventative measure: A longtime friend of "Baby Love" singer Regina, Kerr had the artist swear in writing that she would always be available to appear on his show.

"The really big talents are not available to us at all," says KITS San Francisco PD Richard Sands. "Sure, they could help the stature of the station. But [the inavailability of artists] does not bother me as much as when artists go on one station and do IDs."

Sands says he's referring only to IDs that end up sounding like positioning statements. "I don't generally mind when an artist goes on another station. That just happens, es-

(Continued on page 16)

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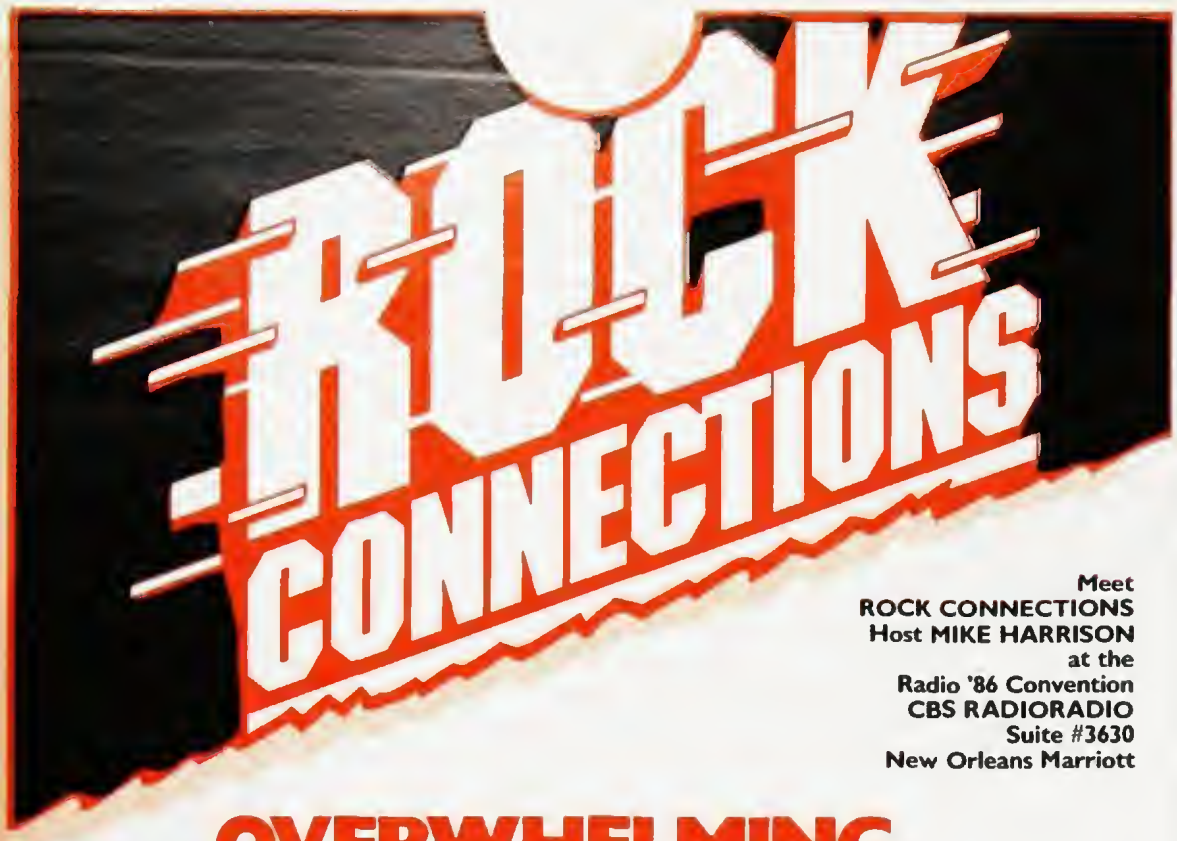

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Billboard

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FOR WEEK ENDING SEPTEMBER 13, 1986

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VOX JOX

by Kim Freeman

JAY PHILLIPS is upped to PD at **WSM-AM** Nashville. He's been music director at the legendary country combo WSM-AM-FM for a year and a half and will retain those duties for the AM. At the same time, **Bubby Yarbrough** is elevated to assistant MD for both outlets. Both appointments are made by proud WSM-FM PD **Gregg Lindhal**.

BRIAN KENNEDY is now the man to meet fnr muaie on both **KHEY-AM-FM** El Paso, Texas. He's been PD on the contemporary country FM for the last year and assumes the same post at the AM in the wake of **Mike Hendricks'** departure to "POI" (pursue other interesta). Kennedy says he'll be tightening up the traditional country AM's playlist a bit, making room for the air talents to get up close and personal with listeners. Kennedy will be setting this kind of example when he fills in for Hendricks in afternoon drives. "We're trying to get away from that 'AM-type' format," the PD says.

MARK McKAY moves out to Orlando, Fla., to be program director at pop outlet **WHLY** "Y-106." There, he rejoins **Jerry Cagle**, whom McKay had worked for last year at **KBKC** Kansas City, Mo. McKay will also handle afternoons at Y-106, a post he is well qualified for after 10 years at "the old" **KFRC** San Franeisco, where he was known as "Marvelous Mark." KFRC, by the way, stayed with those calls after trying for others when it switched to MOR three weeks ago.

In Fort Lauderdale, Fla., **Sharon Atkins** is appointed director of promotions at **WAXY**. Also at the AC outlet, 11-year station veteran **Candy Sims** is upped to director of publie services.

ONE MAN'S METHOD: KRXY Denver PD **Mark Bolke**, formerly of **KPKE** Denver, ia introducing morning man **Dave Otto**, a new talent to the market, in a relatively low-key style. Otto is not being touted with any apecial campaigna yet. "Really, I'm just letting Dave fall into place, as opposed to making a big hoopla," saya Bnlke. "You build up expectations too much that way. You make [a personality] bigger than life."

In a "key song" contest, KRXY is giving away three townhouses with the qualifying calls accepted at 7:30 every morning. Housewarming partiea are part of the plan, with all hopeful key-holding listeners invited to try their luck.

KIRK McEWEN goes from part time to full time at **WIYY** Baltimore "98 Rock" while maintaining a college schedule to boot. Handling the late evenings for the album rocker, McEwen is the brother of **WNEW-FM** morning team member **Mark McEwen**. **Dave Brewer** is upped to VP/programming at **Jeff Pollack Communications** in Pacific Palisades, Calif. He'a been with the company three years.

Nashville combo WSM-AM-FM ups two executives

MOBY beaches himself in Dallas as the afternoon man on hit outlet **KEGL**. Billed as the "man with the X-rated mouth," Moby (aka **James Smith Carney**) comes from **KSRR** Houston, where he had his own morning show. The 280-pounder's arrival moves **Julie Peterson** up to middays.

Oldies stronghold **WFIL** Philadelphia will take its listeners back in time Sept. 18 to celebrate the 20th anniversary of its move from easy listening to top 40. With WFIL now programming golden oldies, the songs remain the same as the ones WFIL was airing as current hits in 1966. Back fur the on-air birthday party will be **Dave Parks, Jay Cook, Tom Tyler, Brother Love, Dick Heatherton, Chuck Browning, Long John Wade**, and a host of other original WFIL top 40 jocks.

Speaking of Philly, **WTRK** "Electric 106" (formerly WZGO) is coming on big guns with middle and upper demo females. That'a the word from consultant **Mike Joseph**, who put the 100% currents format up in May of this year. Joseph says Electric 106 is stealing most of its initial audience from album rocker **WMMR** and top 40 **WCAU-FM**. "It'a not what people normally expect from a [new] top 40, but that's exactly the way I designed it."

Moving east a bit to Vineland, N.J., **WWBZ** has revamped its AC fare by signing on to the ABC Information Network, stocking $2,000 worth of new music product, a TM jingle package, and new audio processing equipment. Working rather long shifts to back that change up are program manager/mnrning man **Gene Ryan**, noon-to-sixer **Bill Marshall**, and six-to-midnighter **Brian Bonetti**.

WYNY New York morning man **Mike Wade** was quick to come to the aid of the Mets after four of the baseball team's players had a scuffle with cops in Houston. One Houston policeman, Al Skoszen, was quick to capitalize nn the event by selling T-shirts reading "Houston Cops: 4/New York Meta: 0." Wade sent a challenge out to his listeners for a retort. Their final solution was sending Skoszen a bushel uf strawberrries (in honor of Mets right-fielder Daryl Strawberry) and a parcel of T-shirts reading "Mets Champs, Houston Chumps."

Birthday greetings go out to A&M's **Sue DeBenedette** and Chrysalis' **Charly Prevost**, who marked milestnnes in recent weeks.

IT'S NOT QUAD. It's not stereo. The truth is, we don't know what it's called when you hear your productions on three different market stations during the same day and time slnt. Most likely, Manhattan-based **Radio Today** will coin the term for that phenomenon, as that is what happened to it the morning uf Aug. 31. Radio Tuday producers **Dan Formento** and **Ben Manilla** heard their work via Westwood One's "National Music Survey" on **WPIX**, and ABC offerings "Rock Stars" and "Billy Joel: A View From The Bridge" on **WXRK** and **WNEW-FM**, respectively.

Rumors continue to buzz in Washington, D.C., as to why **WMZQ** VP/GM **Frank Byrne** resigned after four years there. The official statement citea "philosophical husiness differences." The country outlet's ratings have gone through the roof this year, after former competitor WPKX dropped country for classic rock and the **WCXR** calls early this year.

DAVE McKAY joins AC outlet **WNIC** Detroit as afternoon personality, where he is expected to take a high-profile role buth on air and in the community. McKay was doing evenings at WLTY-FM Norfolk, Va.

Meanwhile, at AC outlet **KIFM** San Diego, the air talents just finished a game of musical mikes. To start, **Art Good** will be hosting the weekly overnight jazz show, "Lites Out." Good was doing news for the weekday morning show and the weekend "Litea Out San Diego." KIFM station manager **Lee Mirabel** will handle the daily news duties. **Lynda Smith** moves from regular "Lites Out" host to afternoon drives, and KIFM's jazz program director will host the jazz weekday and early evening jazz programs.

ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL	TITLE
				★★ NO. 1 ★★	
1	2	3	13	PETER GABRIEL / GEFFEN	IN YOUR EYES
2	3	4	6	EDDIE MONEY / COLUMBIA	TAKE ME HOME TONIGHT
3	4	5	9	STEVE WINWOOD / ISLAND	SPLIT DECISION
4	1	1	13	GENESIS / ATLANTIC	THROWING IT ALL AWAY
5	7	27	3	JONN FOGERTY / WARNER BROS.	THE EYE OF THE ZOMBIE
6	6	12	4	TALKING HEADS / WARNER BROS.	WILD, WILD LIFE
7	5	9	6	R.E.M. / I.R.S.	FALL ON ME
8	8	17	4	BOB SEGER & THE SILVER BULLET BAND / CAPITOL	IT'S YOU
9	12	13	5	TRIUMPN / MCA	SOMEBODY'S OUT THERE
10	20	26	5	DAVID & DAVID / A&M	WELCOME TO THE BOOMTOWN
11	14	20	6	GEORGE TNDROGOOD / EMI AMERICA	REELIN' & ROCKIN'
12	23	—	2	RIC OCASEK / GEFFEN	EMOTION IN MOTION
13	27	—	2	NUEY LEWIS & THE NEWS / CHRYSALIS	HIP TO BE SQUARE
14	11	11	7	DARYL HALL / RCA	DREAMTIME
15	15	15	5	BILLY JOEL / COLUMBIA	A MATTER OF TRUST
16	9	6	11	EURYTHMICS / RCA	MISSIONARY MAN
17	19	23	5	BONNIE RAITT / WARNER BROS.	NO WAY TO TREAT A LADY
18	10	10	9	DAVID LEE ROTH / WARNER BROS.	TOBACCO ROAD
19	13	14	11	THE FIXX / MCA	BUILT FOR THE FUTURE
20	17	18	7	GLASS TIGER / MANHATTAN	DON'T FORGET ME (WHEN I'M GONE)
21	22	28	4	BON JOVI / MERCURY	YOU GIVE LOVE A BAD NAME
22	26	38	3	ICEHOUSE / CHRYSALIS	CROSS THE BORDER
				★★★ POWER TRACK ★★★	
23	39	—	2	HUEY LEWIS & THE NEWS / CHRYSALIS	JACOB'S LADDER
24	18	8	8	NEIL YOUNG / GEFFEN	TOUCH THE NIGHT
25	31	43	3	FABULOUS THUNDERBIRDS / CBS ASSOCIATED	LOOK AT THAT, LOOK AT THAT
26	32	—	2	STEVE WINWOOD / ISLAND	FREEDOM OVERSPILL
27	30	40	4	DON JONNSDN / EPIC	HEARTBEAT
28	24	30	5	INXS / ATLANTIC	KISS THE DIRT
29	34	45	3	TNE SMITHEREENS / ENIGMA	BLOOD & ROSES
30	16	2	2	HUEY LEWIS & TNE NEWS / CHRYSALIS	STUCK WITH YOU
31	25	25	12	GENESIS / ATLANTIC	LAND OF CONFUSION
32	21	2	22	VAN NALEN / WARNER BROS.	LOVE WALKS IN
33	38	42	3	38 SPECIAL / A&M	HEART'S ON FIRE
34	40	—	2	HUEY LEWIS & TNE NEWS / CHRYSALIS	I KNOW WHAT I LIKE
35	29	19	11	ZZ TOP / WARNER BROS.	VELCRO FLY
36	46	46	3	DAVID LEE ROTH / WARNER BROS.	GOIN' CRAZY
37	33	33	8	VAN NALEN / WARNER BROS.	SUMMER NIGHTS
				★★★ FLASHMAKER ★★★	
38	NEW▶		1	BRUCE NORNSBY / RCA	THE WAY IT IS
39	45	37	6	STEVE WINWOOD / ISLAND	TAKE IT AS IT COMES
40	28	16	10	GTR / ARISTA	THE HUNTER
41	37	29	15	TNE MOODY BLUES / POLYGRAM	THE OTHER SIDE OF LIFE
42	NEW▶		1	NUEY LEWIS / CHRYSALIS	WHOLE LOTTA LOVIN'
43	41	41	6	CINDERELLA / MERCURY	SHAKE ME
44	36	24	8	ALVIN LEE / 21 RECORDS	DETROIT DIESEL
45	NEW▶		1	PAUL SIMDN / WARNER BROS.	YOU CAN CALL ME AL
46	NEW▶		1	ROD STEWART / WARNER BROS.	ANOTHER HEARTACHE
42	43	31	14	PETER GABRIEL / GEFFEN	RED RAIN
48	NEW▶		1	PAUL MCCARTNEY / CAPITOL	ANGRY
49	35	21	14	STEVE WINWDOD / ISLAND	HIGHER LOVE
50	44	32	7	BOB DYLAN / COLUMBIA	GOT MY MIND MADE UP

◯ Products with the greatest airplay gains this week

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard.

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Baker's Hot In Dallas. Elektra artist Anita Baker delivers some personalized "Sweet Love" to the staff of KDLZ "Z-107" Dallas backstage after a concert in town. Later, Baker stopped by the urban outlet and served as a guest personality on its "Quiet Storm" show. Standing, from left, are Elektra's Rene Esquibel, Z-107 air talent Kenny Byrd, GM Garry Lewis, Baker, "Quiet Storm" host Keith Solis, and program director Michell Madison.

Promotions

TURNED ON

WPLJ New York (top 40)
Contact: Theresa Angela

WPLJ "Power 95" had extra reason to turn the wattage up with an official proclamation declaring Friday, Sept. 5 (9/5, get it?) "Power Day USA." To do this, WPLJ altered history only a little bit: On Sept. 4, 1882, Thomas Edison's company gave Gotham its first electrical jolt. On Sept. 5, New York Mayor Ed Koch was set to join the Power 95 morning crew and program director **Larry Berger** in officially proclaiming Power Day USA. The festivities were set to continue on Saturday (6) with a listener night cruise around Manhattan to view the fruits of Edison's labor.

WIRK "K-97" Memphis rolls out a way to stay close to the streets, and possibly cause a few attention-getting traffic jams. The contemporary outlet let the "Ticket Taxi" out of the garage to cruise around as the city's only taxi that hands out concert tickets, backstage passes, and cash on a regular basis.

The catch is that listeners must have a K-97 rear-window sticker in their cars in order to hail the Ticket Taxi for loot. In addition to the immediate prizes, hailers can get a Taxi Ticket that makes them eligible to win trips to the West Coast for a variety of concert and sports events.

WDTX DETROIT promotion director **Carolyn Krieger** had a lot of fun sorting through the 1,000 entries in 99 DTX's summer hot tub promotion. The giveaway went to the listener with the best name for the tub: "The Spa Who Loved Me." The AC-oriented pop outlet then threw a party for that winner and his friends.

Across town at **WNIC** Detroit, the AC station is sending 100 listeners to Bouth Bay Harbor, Maine, aboard the WNIC/American Trans Air jet on Sept. 3 for a one-day trip to New England. The day in Booth Harbor starts with a shopping spree and wraps up with a traditional clambake on the beach, to put a nice finishing touch on the summer.

AUSTIN HAS BEEN HAILED as a wellspring of modern music talent lately, but did you know the city also has more than its share of wackos? Apparently a lot of them listen to hit outlet **KHFI-FM** there. On the premise that Austinites would do anything for tickets to see homeboys ZZ Top, the station gave them away to those who did "the most daring and disgusting feats."

One pair went to a man who dressed as a huge plastic roach and sat on KHFI's roof for 24 hours, and two women won for pushing peanuts with their noses down several city blocks. In an effort to keep the contest at least somewhat clean, KHFI morning man **J.R. Edwards** turned away a contestant who offered to sit in a bathtub of live worms.

STATION APPEARANCES

(Continued from page 11)

pecially in San Francisco, where there aren't really two superstations slugging it out."

Sands says KITS "spends very little time going after superstars. Phil Collins and Genesis are coming in October, but we won't bother asking if they'll come by the station." Recent visitors to KITS include local acts Eddie Money, Greg Kihn, the Mary Jane Girls, Glass Tiger, and INXS.

Sands faces a problem that more and more programmers are coming up against. KITS morning man Alex Bennett is doing well with his often-abrasive style. Sands says, "A lot of the record company people seem afraid to bring people on the show because they might get trashed. We need artists who are able to laugh at themselves."

Billboard
ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

88 REPORTERS	NEW ADDS	TOTAL ON
TOTO I'LL BE OVER YOU COLUMBIA	11	46
CYNDI LAUPER TRUE COLORS PORTRAIT	8	43
CARLY SIMON COMING AROUND AGAIN ARISTA	7	38
LEVEL 42 LEAVING ME NOW POLYGRAM	7	17
GLADYS KNIGHT LIVING ON BORROWED TIME EPIC	6	18

HOT ADULT CONTEMPORARY™

Compiled from national sample of radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	9	**FRIENDS AND LOVERS** CARRERE 4 05122 EPIC — 2 weeks at No. One	CARL ANDERSON & GLORIA LORING
(2)	3	6	7	**STUCK WITH YOU** CHRYSALIS 4 43019	◆ HUEY LEWIS & THE NEWS
3	2	1	13	**WORDS GET IN THE WAY** EPIC 34-04120	MIAMI SOUND MACHINE
4	4	3	9	**DANCING ON THE CEILING** MOTOWN 1843	◆ LIONEL RICHIE
5	6	8	11	**TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")** COLUMBIA 38 05903	◆ BERLIN
6	5	4	12	**SWEET FREEDOM (THEME FROM "RUNNING SCARED")** MCA 52857	◆ MICHAEL MCDONALD
7	8	9	10	**HIGHER LOVE** ISLAND 7 99545 WARNER BROS	◆ STEVE WINWOOD
8	7	7	10	**TAKEN IN** ATLANTIC 7 89404	◆ MIKE & THE MECHANICS
9	9	5	14	**GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")** WARNER BROS. 7 28662	◆ PETER CETERA
(10)	12	19	4	**THROWING IT ALL AWAY** ATLANTIC 7 89372	GENESIS
(11)	13	14	8	**SWEET LOVE** ELEKTRA 69557	◆ ANITA BAKER
12	10	10	14	**THE CAPTAIN OF HER HEART** A&M 2838	◆ DOUBLE
13	11	12	7	**LOVE ZONE** BVE 1 9510 ARISTA	◆ BILLY OCEAN
(14)	14	17	6	**THE STORY OF MY LIFE** COLUMBIA 38 06136	NEIL DIAMOND
(15)	16	18	6	**LOVE ALWAYS** GORDY 1857 MOTOWN	◆ EL DEBARGE
16	17	20	5	**LONELY IS THE NIGHT** ARISTA 1 9521	AIR SUPPLY
17	15	11	15	**YOU SHOULD BE MINE (THE WOO WOO SONG)** A&M 2814	◆ JEFFREY OSBORNE
(18)	20	24	4	**THE OTHER SIDE OF LIFE** POLYDOR 885 201 7 POLYGRAM	◆ THE MOODY BLUES
19	22	26	4	**YOU CAN CALL ME AL** WARNER BROS 7 28667	◆ PAUL SIMON
20	19	15	14	**LOVE TOUCH (THEME FROM "LEGAL EAGLES")** WARNER BROS 7 28668	◆ ROD STEWART
(21)	25	—	2	**TRUE COLORS** PORTRAIT 37-06247 EPIC	◆ CYNDI LAUPER
(22)	28	—	2	**I'LL BE OVER YOU** COLUMBIA 38 06280	◆ TOTO
23	18	13	10	**ANYTHING FOR LOVE** WARNER BROS 7 28655	GORDON LIGHTFOOT
(24)	29	—	2	**COMING AROUND AGAIN** ARISTA 1 9525	CARLY SIMON
25	21	16	15	**INVISIBLE TOUCH** ATLANTIC 7 89407	◆ GENESIS
(26)	27	—	2	**IT'S YOU** CAPITOL 5623	BOB SEGER & THE SILVER BULLET BAND
27	23	21	11	**PAPA DON'T PREACH** SIRE 7 28660 WARNER BROS	◆ MADONNA
(28)	31	39	3	**A MATTER OF TRUST** COLUMBIA 38 06108	◆ BILLY JOEL
(29)	30	37	3	**DREAMTIME** RCA 14387	◆ DARYL HALL
30	24	23	21	**YOUR WILDEST DREAMS** POLYDOR 883096 7 POLYGRAM	◆ THE MOODY BLUES
31	26	25	6	**MAD ABOUT YOU** IRS 52815 MCA	◆ BELINDA CARLISLE
(32)	34	—	2	**MAGIC SMILE** A&M 2856	◆ ROSIE VELA
33	33	33	5	**KISSES IN THE MOONLIGHT** WARNER BROS 7 28640	GEORGE BENSON
34	32	29	5	**VENUS** LONDON BBA 056 7 POLYGRAM	◆ BANANARAMA
(35)	NEW▶		1	**WHEN I THINK OF YOU** A&M 2855	◆ JANET JACKSON
36	36	28	8	**THAT WAS THEN, THIS IS NOW** ARISTA 1 9505	◆ THE MONKEES
37	35	30	16	**THE BEST OF ME** ATLANTIC 7 89420	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
38	37	22	8	**THE EDGE OF HEAVEN** COLUMBIA 38 06182	◆ WHAM!
39	38	32	21	**NO ONE IS TO BLAME** ELEKTRA 7 69549	◆ HOWARD JONES
40	40	35	4	**SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")** EMI AMERICA 8332	◆ SHEENA EASTON

◯ Products with the greatest airplay gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

YesterHits©

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Play That Funky Music**, Wild Cherry, EPIC
2. **(Shaka, Shaka, Shaka) Shaka Your Booty**, K.C. & the Sunshine Band, TA
3. **I'd Really Love To See You Tonight**, England Dan & John Ford Coley, BIG TREE
4. **A Fifth Of Beethoven**, Walter Murphy & the Big Apple Band PRIVATE STOCK
5. **You'll Never Find Another Love Like Mine**, Lou Rawls, PHILADELPHIA INTERNATIONAL
6. **Lowdown**, Boz Scaggs, COLUMBIA
7. **Devil Woman**, Cliff Richard, ROCAT
8. **Summer**, War, UNITED ARTISTS
9. **If You Leave Me Now**, Chicago COLUMBIA
10. **You Should Be Dancing**, Bee Gees, RSO

POP SINGLES—20 Years Ago

1. **You Can't Hurry Love**, Supremas, MOTOWN
2. **Yellow Submarine**, Beatles, CAPITOL
3. **Sunshine Superman**, Donovan EPIC
4. **Cherish**, Association, VALIANT
5. **Bus Stop**, Hollies IMPERIAL
6. **See You In September**, Happenings B.T. PUPPY
7. **Land Of 1,000 Dances**, Wilson Pickett ATLANTIC
8. **Wouldn't It Be Nice**, Beach Boys, CAPITOL
9. **Guantanamera**, Sandpipers, A&M
10. **Sunny**, Bobby Hebb, PHILLIPS

TOP ALBUMS—10 Years Ago

1. **Frampton Comes Alive**, Peter Frampton, A&M
2. **Silk Degrees**, Boz Scaggs COLUMBIA
3. **Spitfire**, Jefferson Starship, GRUNT
4. **Hasten Down The Wind**, Linda Ronstadt, ASYLUM
5. **Fleetwood Mac**, WARNER BROS
6. **Wild Cherry**, EPIC
7. **All Things In Time**, Lou Rawls, PHILADELPHIA INTERNATIONAL
8. **Spirit**, John Denver, RCA
9. **Greatest Hits**, War, UNITED ARTISTS
10. **Breezin'**, George Benson, WARNER BROS

TOP ALBUMS—20 Years Ago

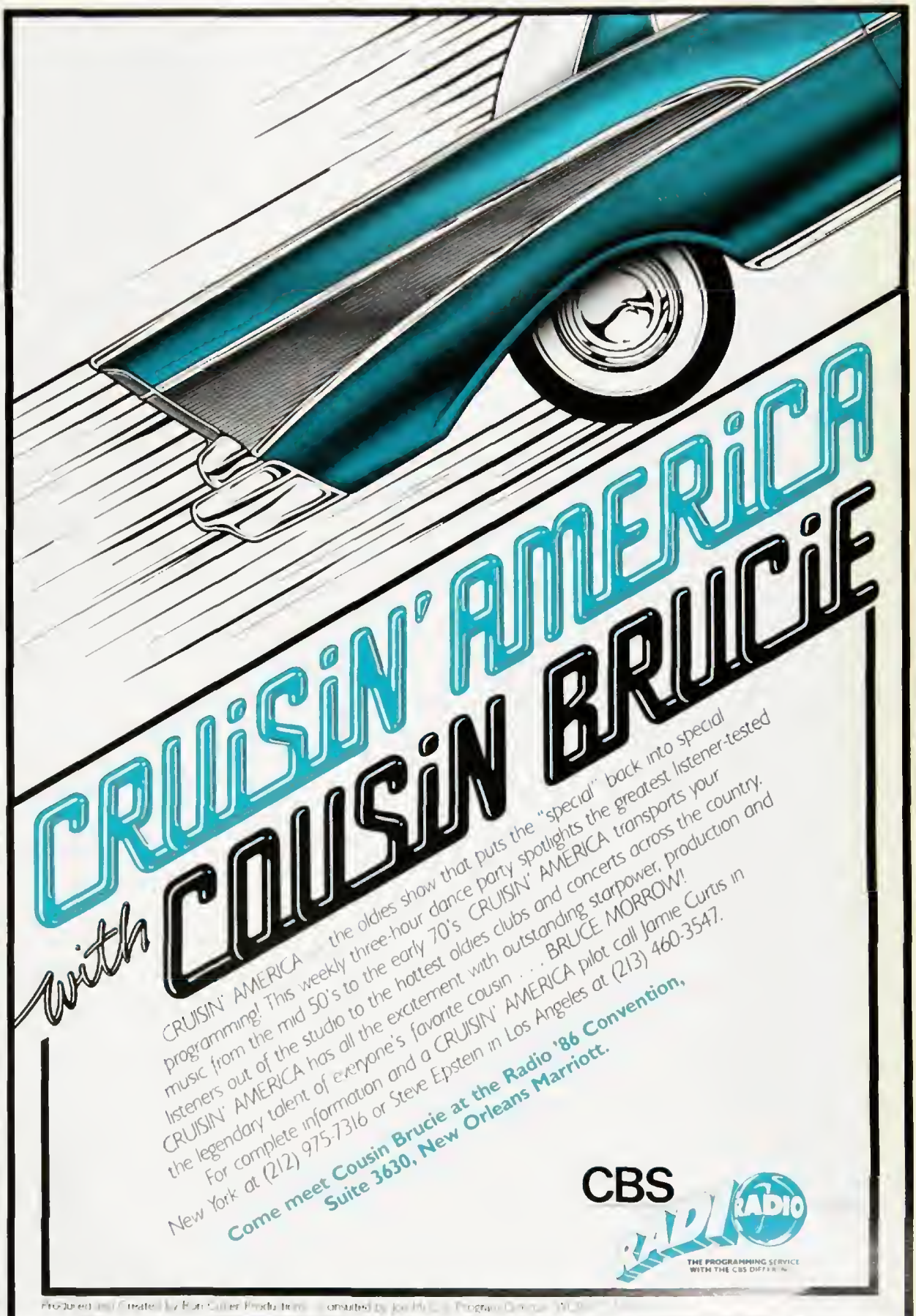
1. **Revolver**, Beatles CAPITOL
2. ***Dr. Zhivago***, Soundtrack, MGM
3. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
4. **Somewhere My Love**, Ray Conniff & the Singers COLUMBIA
5. **The Sound Of Music**, Soundtrack RCA
6. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
7. **Strangers In The Night**, Frank Sinatra, REPRISE
8. **Yesterday And Today**, Beatles, CAPITOL
9. **Best Of the Beach Boys—Vol. 1**, CAPITOL
10. **Going Places**, Herb Alpert & the Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago

1. **I Don't Want To Have To Marry You**, Jim Ed Brown & Helen Cornelius, LONE STAR
2. **If You've Got The Money I've Got The Time**, Willie Nelson, LONE STAR
3. ***Here's Some Love***, *Tanya Tucker* MCA
4. **I Wonder If I Said Goodbye**, Johnny Rodriguez, MERCURY
5. **Can't You See/I'll Go Back To Her**, Waylon Jennings, RCA
6. **The Games That Daddies Play**, Conway Twitty, MCA
7. **All I Can Do**, Dolly Parton, RCA
8. **You And Me**, Tammy Wynette EPIC
9. **Let's Put It Back Together Again**, Jerry Lee Lewis, MERCURY
10. ***After The Storm***, Wynn Stewart PLAYBOY

SOUL SINGLES—10 Years Ago

1. **(Shaka, Shaka, Shake) Shaka Your Booty**, K.C. & the Sunshine Band, TK
2. **Play That Funky Music**, Wild Cherry, SWEET CITY
3. **Getaway**, Earth, Wind & Fire, COLUMBIA
4. **You Should Be Dancing**, Bee Gees, RSO
5. ***Who'd She Coo***, *Ohio Players*, MERCURY
6. **Get The Funk Out Ma Face**, Brothers Johnson, A&M
7. **Funny How Time Slips Away**, Dorothy Moore, MALACO
8. **Lowdown**, Boz Scaggs COLUMBIA
9. **Give It Up (Turn It Loose)**, Tyrone Davis, COLUMBIA
10. **One Love In My Lifetime**, Diana Ross, MOTOWN



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B. Washer	Guitar
L. Gaines	Bass Guitar
R. Morales	Drums
M. Cinelu	Conga
A. Donellian	Piano & Synth.
Jerry Solomon	Sound Engineer

B/W

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D. Johnson	Bass
F. Ferrucci	Synthesizer and additional orchestration

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Featured Programming

BACK BY POPULAR DEMAND, here's the Billboard alphabetical rundown on the lineup of major networks and syndicators at the NAB/NRBA Radio '86 convention, which takes place Wednesday through Sunday (10-14) in New Orleans. All listed companies will be maintaining hospitality suites, with standard hours. Some suites, however, will not be open during the special events the companies have planned.

ABC spotlights its **"Rockline"** and **"Powercuts"** packages on Thursday with an invitation-only "Rock The Boat Party" that slips its moorings at 9 p.m. Cheap Trick will be performing live and **Bob Kingsley** of **"American Country Countdown"** will be on board. Friday will find ABC celebrating **"Party America"** at the Storyville Jazz Hall in the French Quarter with the show's host, **WPLJ** New York's **Fast Jimmy Roberts**, and live music. That event kicks off at 10 p.m.

BARNETT-ROBBINS Enterprises can be expected to show off its new longform weekly, **"The Great Starship,"** during its hospitality hours at the Fairmont. The two-hour AC program, hosted by **Charlie Tuna** of **KBZT** Los Angeles, debuts in January.

CBS's lineup of special guests will include **Mike Harrison**, host of **"Rock Connections," Max Weinberg**, who is an associate producer of the show as well as a past co-host, and **Kris Erik Stevens**, host of **"Entertainment Coast To Coast."** Talk in the CBS suite may well center on **"Cruisin America,"** a new show slated for January debut, with the legendary **Cousin' Brucie Morrow** as host. CBS Radioradio will be distributing the three-hour weekly program. **Ron Cutler Productions** of Westwood, Calif., is producing the show.

Says president **Ron Cutler**, "This is not your typical documentary, or all-request oldies show." Designed for AC and oldies outlets, the show will feature celebrity interviews, excerpts from recent revival concerts, and, of course, Cousin Brucie's lively banter.

Cutler, by the way, has another hotshot show in the wings: **"On The Move,"** starring **Tom Joyner**, the commuting DJ who does mornings on **KKDA** Dallas and afternoons on **WGCI** Chicago. The high-profile urban talent will be filling his three-hour weekly show with star interviews, comedy, and an average of 10 songs per hour. A distributor has not been signed up yet. For "On The Move" information, call Cutler at 213-478-2166.

DIR launches its acquisition of **"Rick Dees' Weekly Top 40"** with a Riverboat Cruise departing at 6:30 p.m. on Friday. The show is in its third season and officially comes to DIR from **United Stations Programming** the first of the year. Along on the cocktail cruise with Dees will be the infamous **Howard Stern**, WXRK New York and WYSP Philadelphia morning man and host of DIR's **"Howard Stern Show."** Dees, the morning drive personality from **KIIS-AM-FM** Los Angeles, will also be holding a press conference with president the and CEO of NAB, **Edward O. Fritts**, on their continuing involvement with **Broadcasters Against Drugs** (B.A.D.).

Jungle Boy In Jersey. John Eddie, left, drops by WPST Trenton to discuss his self-titled Columbia debut album and the Jersey Artists for Mankind (JAM '86) concert. Pictured with Eddie is afternoon drive air personality Tom "T.C." Cunningham

MJI will be offering a sensory overload of New Orleans with a special performance by **Allen Toussaint** on Thursday as an aural nightcap to its authentic New Orleans drink and dessert bars.

NBC will be broadcasting a live-remote **"Talknet"** with hosts **Sally Jessy Raphael** and **Bruce Williams** from Balcony 1 on the fourth floor of the Marriott, and **Dr. Ruth Westheimer** will be on hand in the hospitality suite on Friday.

UNITED STATIONS RADIO Networks will get things off to an early start with an affiliate luncheon on Wednesday. USP partner and programming host **Dick Clark** will host the affair, which features **Fats Domino** as entertainment and a Jeep Cherokee giveaway. Clark will also be in the USP suite on Wednesday and Thursday. This is another place you can find those New Orleans specialty drinks and desserts and, in this case, hear live jazz piano as well. On hand throughout the festivities will be **John Lander** of **"Hitmusic USA"** and **Dick Bartley** of **"Solid Gold Scrapbook."**

A popular topic at the USP suite may be the net's first effort in the album rock market: **"Rock Watch: A Countdown To Ecstasy With Oedipus."** Oedipus, **WBCN** Boston PD, hosts and produces the weekly collaboration between WBCN and USP. The countdown format will also feature an artist interview on each show. Scheduled to begin airing in early October, the top 30 countdown is a three-hour program written by **Billy West** with **Tom Sandman** co-producing.

"Rock Watch" is available on a swap/exchange basis to the top 173 Arbitron-rated metro markets. Oedipus will be stumping for the show with USN at the convention.

Also new on the USP roster is **"Motor City Beat."** The music magazine will cover the classic hits and focus each week on a particular artist or topic and highlight a year in the history of Detroit music. According to executive VP/programming **Ed Salamon**, USP already has 1,000 titles catalogued to sustain the three-hour package, which will also include songs and artists that were influenced by the Detroit sound.

AND BE SURE to catch the "Network Leaders Panel" on Saturday at 3 p.m. **Tom Barsanti** of **WTIC** Hartford will moderate the panel.

PETER LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Sept. 12, **Otis Redding, America, Ringo Starr**, etc. Solid Gold Scrap-

(Continued on next page)

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(Aug. 16, 1986)

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Friendly Persuasion. Charlie Daniels attempts to persuade KBRQ Denver music director Jim Stricklan to promote his new book, "The Devil Went Down To Georgia," while in town with his band for a McNichols Arena gig.

FEATURED PROGRAMMING

(Continued from preceding page)

book, United Stations, one hour.

Sept. 12-14, **Bellamy Brothers**, Country Today, MJI Broadcasting, one hour.

Sept. 12-14, **The Shirelles**, Gary Owens Supertracks, Creative Radio Network, three hours.

Sept. 12-14, **Huey Lewis & the News**, Hot Rocks, United Stations, 90 minutes.

Sept. 12-14, **Miami Sound Machine**, Rick Dees' Weekly Top 40, United Stations, four hours.

Sept. 12-14, **Tom Jones**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Sept. 12-14, **Emmylou Harris**, Weekly Country Music Countdown, United Stations, three hours

Sept. 12-14, **June Valli**, Great Sounds, United Stations, four hours.

Sept. 12-14, **Peter Cetera, Chicago**, Countdown America With Dick Clark, United Stations, four hours.

Sept. 12-14, **Michael Franks**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Sept. 12-14, **Paul McCartney, Tina Turner, Rod Stewart**, etc., Prince's Trust Concert, Superstar Concert Series, Westwood One, one hour.

Sept. 12-14, **Eurythmics, Beat Farmers**, Rock Chronicles, Westwood One, one hour.

Sept. 12-14, **Led Zeppelin**, Legends Of Rock, NBC Radio Entertainment, two hours.

Sept. 12-14, **Steve Allen**, Elvis Hour, Creative Radio Network, one hour.

Sept. 12-14, **Maze**, Star Beat, MJI Broadcasting, one hour.

Sept. 12-14, **Alice Cooper**, Metalshop, MJI Broadcasting, one hour.

Sept. 13-14, **Martha Reeves & the Vandellas**, Reelin' In The Years, Global Satellite Network, three hours.

Sept. 13, **Petula Clark**, Solid Gold Saturday Night, United Stations, five hours.

Sept. 13-14, **Eurythmics**, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Sept. 14-20, **Patrick Moraz**,

(Continued on page 24)

Opposites

Howard Stern

Howard Stern and Rick Dees have nothing in common—except huge audiences. Howard's three hour show of outrageous humor, overly frank opinions, surprising interviews and Rock & Roll have tripled ratings in the country's toughest market. And Rick Dees' top 40 show has attracted well over 300 stations since it hit the air less than three years ago, making it the fastest-growing syn-

attract.

dicated top 40 show on radio.

And now both of them are available exclusively from DIR: The National Howard Stern Show, starting September 6th. And the Rick Dees Top 40 Countdown Show starting January 1st. So contact your DIR representative (212) 371-6850 and get the kings of "putdown" and "countdown" radio working for you. The results will be very attractive.

DIR

DIR BROADCASTING

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Jet Set. MCA and the Jets family help WHTZ "Z-100" New York celebrate its third anniversary by performing a free listener concert at Great Adventure amusement park in New Jersey. Standing from left are MCA's Bobby Shaw and Steve Meyer, Rudy, Eddie, Moana, and Eugene Wolfgram of the Jets, group manager Don Powell, Z-100 operations manager/afternoon man Shadow Stevens, the Jets' Kathy Wolfgram, and Z-100 night man Jack the Wack. Kneeling are Elizabeth and Leroy Wolfgram of the Jets and MCA's Billy Brill.

A Crowded Tribute. Gannett Radio president Joe Dorton, left, presents longtime KIIS-AM-FM Los Angeles VP/GM Wally Clark with a plaque commemorating his many services to the station. Clark left Gannett last week to form Wally Clark Productions, a consulting and syndication firm. KIIS, of course, is Clark's first major market client.

Gray Area. WRKS New York program director Tony Gray searches for the next hit by checking out a copy of Sha Rene's new 12-inch "I'm Good For You."

Q To The Rescue. WRQX "Q-107" Washington, D.C., morning men Devid Page, left, and Scott Woodside pose with Carol Bridgett, a seriously ill local child. Page and Woodside helped listeners come to her rescue by requesting dollar pledges to finance her recovery. At last count, the pledges totaled $5,500.

Just KUZZ. RCA promotion man Carson Schneber, right, brings Eddy Raven by the KUZZ Bakersfield studios for a chat with program director Rick Fletcher, left.

Jazz & George. KBLX Berkeley, Calif., advertising and promotion director Sue Nordquist, right, introduces George Benson to one of eight winners in a KBLX contest that took "Quiet Storm" listeners to the Montreux Jazz Festival in Switzerland.

Goode Power. WUSL "Power 99" Philadelphia program director Tony Quartarone poses proudly as the urban outlet receives the top award from Philly Mayor W. Wilson Goode in the "Philadelphia ... Get To Know Us" local radio campaign. Standing, from left, are Quartarone, WUSL Lauren Kates, Goode, WUSL president/GM Bruce Holberg, Power 99's Loreine Ballard Mornit, and Clint Frye.

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Ex-Madame. Duane Eddy visits with Jo Maeder (formerly the "Rock'n'Roll Madame") during her 10 p.m.-2 a.m. show at WXRK New York. Maeder is reportedly a big fan of the guitar legend.

FEATURED PROGRAMMING

(Continued from page 19)

Rock Over London, Radio International Inc., one hour.

Sept. 14, **Ric Ocasek, Talking Heads**, Powercuts, Global Satellite Network, two hours.

Sept. 15, **Eddie Rabbitt**, Country Closeup, Narwood Productions Inc., one hour.

Sept. 15-21, **.38 Special**, Rock Today, MJI Broadcasting, one hour.

Sept. 16, **Hank Williams**, Solid Gold Country, United Stations, one hour.

Sept. 17, **Chicago, Blood, Sweat & Tears**, Solid Gold Scrapbook, United Stations, one hour.

Sept. 19-21, **Sylvia**, Country Today, MJI Broadcasting, one hour.

Sept. 19-21, **Willie Nelson**, The Weekly Country Music Countdown, United Stations, three hours.

Sept. 19-21, **Tommy Dorsey**, The Great Sounds, United Stations, four hours.

Sept. 19-21, **Luther Vandross**, Star Beat, MJI Broadcasting, one hour.

Sept. 19-21, **The Who**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Sept. 19-21, **Gordon Lightfoot**, Countdown America With Dick Clark, United Stations, four hours.

Sept. 19-21, **Billy Joel**, Hot Rocks, United Stations, 90 minutes.

Sept. 19-21, **Pat Metheny**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Sept. 19-21, **Iron Maiden**, Metalshop, MJI Broadcasting, one hour.

Sept. 19-21, **Double**, Rick Dees' Weekly Top 40, United Stations, four hours.

Sept. 20, **The Fifth Dimension**, Solid Gold Saturday Night, United Stations, five hours.

Sept. 20-21, **Nu Shooz**, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

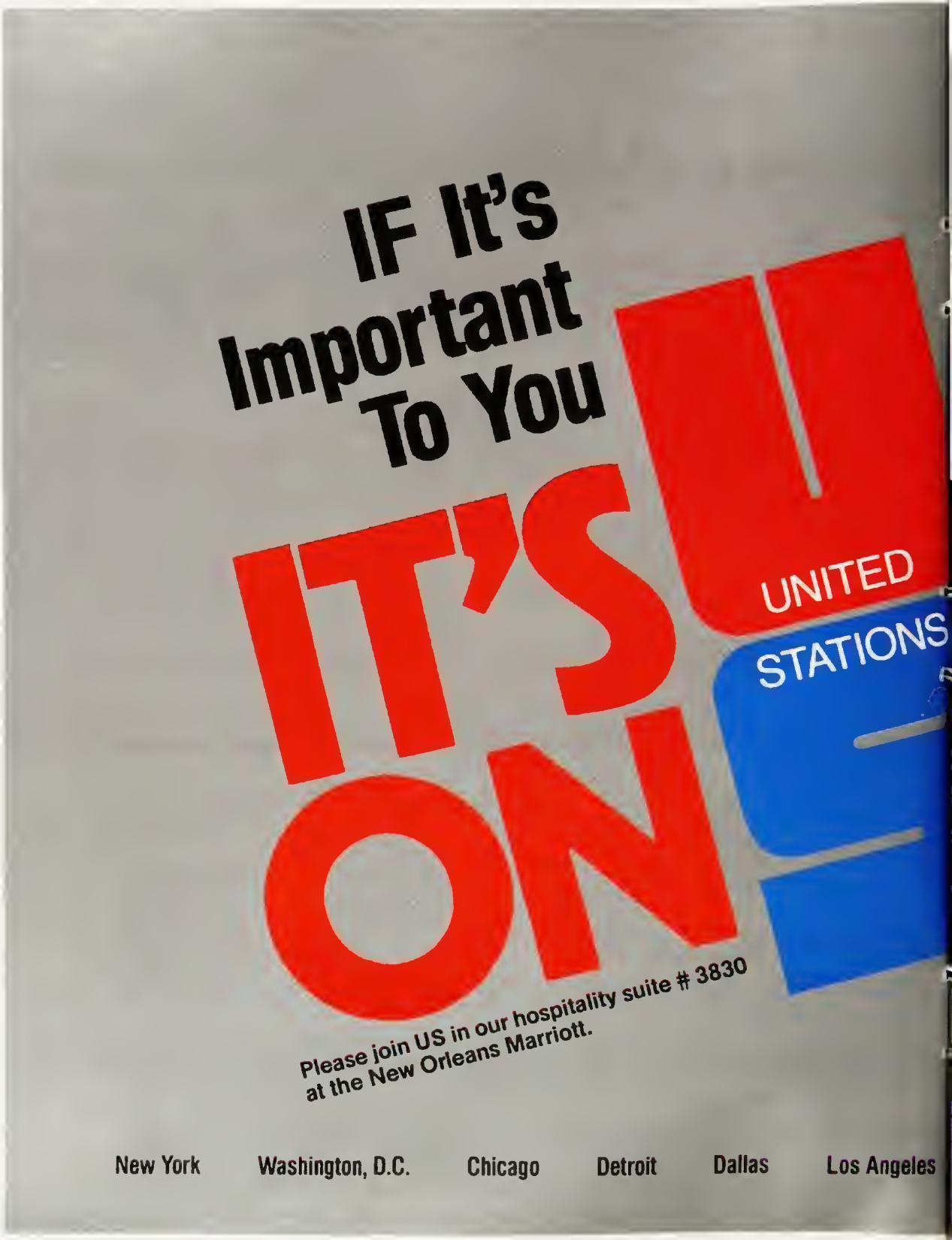
Sept. 22, **Juice Newton, Nitty Gritty Dirt Band**, Country Closeup, Narwood Productions Inc., one hour.

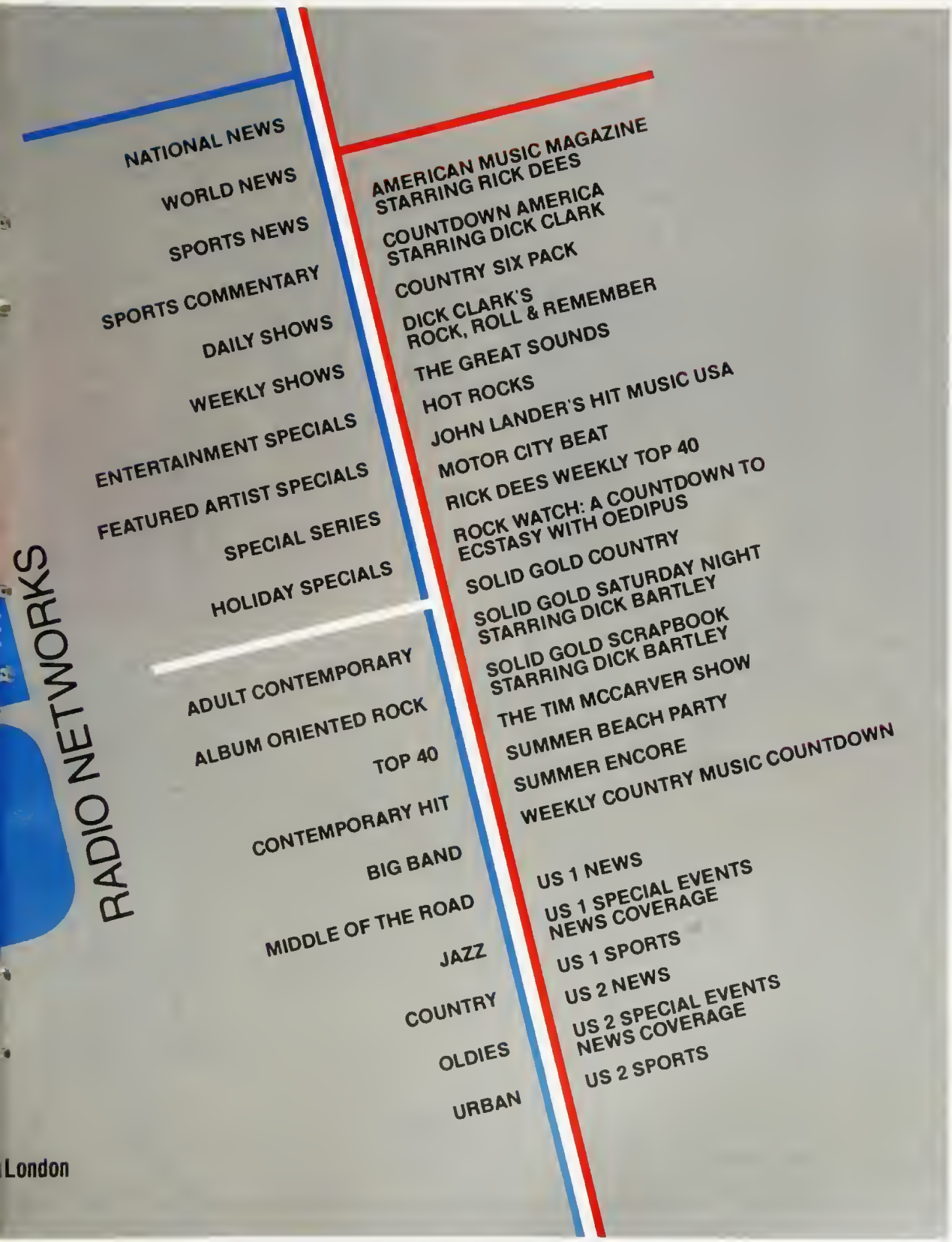
Sept. 22-28, **Big Country**, Rock Today, MJI Broadcasting, one hour.

Sept. 23, **The Kendalls**, Solid Gold Country, United Stations, one hour.

Sept. 25, **Marty Robbins**, Solid Gold Country, United Stations, one hour.

Sept. 25, **Tina Turner**, Album Party, NBC, one hour.





Washington Roundup

BY BILL HOLLAND

JUST TO BE SAFE: FCC chairman Mark Fowler, who will soon face renomination hearings, has asked the office of his general counsel to provide him with a comprehensive report on commission rules concerning obscene programming. Since July, an antismut unit from Florida, the National Decency Forum, has been picketing at noontime in front of the FCC offices, calling Fowler soft on smut. A Fowler spokesman says the chairman is against porn but must play by FCC rules that protect the First Amendment rights of broadcasters. The Forum has sent letters of protest to legislators, and chances are good the smut issue will be raised in the hearing this fall.

BIG DAYTIMER CHANGES are in order following the formal adoption, on Aug. 28, of the long-awaited bilateral agreement between the U.S. and Mexico. More than 300 daytimers now operating on Mexican clear channels can remain on the air 24 hours a day, at reduced power levels. Most daytimers with post-sunset authority are now allowed to extend their broadcast day two hours past local sunset. Stations beginning nighttime operation need only contact the FCC. No additional FCC approval is needed for the stations with post-sunset operation authority.

WHOA, NOW. That's what the NAB is saying to the FCC. The broadcaster group is asking for a review and a reassessment of the FCC's decision to "downgrade" existing Class B and C FM stations that haven't met a March 1 deadline for power and antenna height requirements. The NAB says FCC goals of diversity and increased service can be met even if stations are not reclassified, and wants the commission to offer temporary waivers to stations making good-faith upgrade efforts.

THE NAB ALSO SUPPORTS the recent FCC proposal to use an index method for determining station class (power) for new FM facilities but opposes revision of interference separation standards. In comments filed last month, the trade association said it figures that replacing the current minimum power and antenna height requirements with the index method would alleviate a lot of unnecessary operating restrictions.

THE SENATE Appropriations Committee, just prior to the August recess, passed an FCC appropriations bill that includes last-minute language asking the commission to "reconsider" the Fairness Doctrine. Broadcaster critics say this proviso was tacked on so the NAB and FCC couldn't correct the bill [illegible]. The upcoming [illegible] appeal [illegible] ation-ness Doc- based on the FCC's

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A Countdown to Ecstasy with Oedipus

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Every week, OEDIPUS will take listeners on a 3-hour trip to the heart of AOR, via R&R's Top 30 tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

It's a show with such phenomenal drawing power it was already cleared by some of the nation's leading AOR stations before USP even officially announced its introduction including WBCN—Boston, K-ROCK—New York, KOME—San Jose, and WYSP—Philadelphia.

So don't wait another second to reserve this AOR show in your market. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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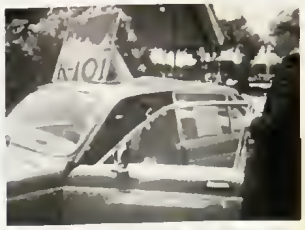

Easy Drivers. KIOI San Francisco general manager Bill Gilreath, seated, pictures himself behind the wheel of a Jaguar XJ-8. Offering a dose of reality is morning man Don Girard, who reminded Gilreath that the car is a giveaway item in KIOI's "Key Arbst" summer promotion.

WASHINGTON ROUNDUP

(Continued from preceding page)

August 1985 report on the doctrine was a final order. Critics say most members of the committee were not aware of the implications of the language in the court case.

HOW ABOUT A BOX for a big X? NAB's Committee On Local Radio Audience Measurement (COLRAM) recently met with Arbitron officials to discuss COLRAM's proposed radio diary redesign. The NAB redesign was carried out in the hope of increasing response rates. Arbitron now plans to formulate its own prototype, incorporating many of the COLRAM suggestions.

LATE ENTRIES AT RADIO '86: The NAB is adding a panel discussion on the effects of new tax legislation on broadcasters, as well as a roundtable for college broadcasters on alternative programming.

THE NAB HAS ASKED the U.S. Court of Appeals to uphold a recent FCC decision granting a preference to daytime-only AM stations in comparative hearings for FM channel allotments. NAB has long sought the preference so that daytimers could upgrade service to communities through full-time FM broadcasting. But the National Black Media Coalition (NBMC) thinks that the preference should not be limited to daytime broadcasters.

HOLD THE PHONE!

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Above: *The Judds "Live From Walt Disney World" for NBC Radio Entertainment. From left, Disney World's Tom Kennington, series host Nancy Turner, Wynonna Judd, NBC Radio's Willard Lochridge, Naomi Judd, and Disney World's Phil Lengyel* **Above right:** *DIR Broadcasting's Bob Meyrowitz, left, and Peter Kauff with Kareem Abdul Jabbar, for "Highlights" jazz series*

A PROGRAMMER'S GUIDE TO RADIO SYNDICATION

A BILLBOARD RADIO FOCUS

Bob Seger with Westwood One's Mary Turner

Left: *Dee Snider hosted MJI Broadcasting's "Metalshop" and later poses with "Metalshop" producer (and younger brother) Mark Snider*

Below left: *Anne Murray visits United Stations. From left, USP's Tom Roland; Murray, USP's Mike Fitzgerald, and USP/USRN's executive v.p./g.m. Robert P. Kipperman, dir. of programming Frank D. Murphy, "Rock Connections" host Mike Harrison.* **Below:** *From left are CBS Radio's v.p./g.m. Robert P. Kipperman, dir. of programming Frank D. Murphy, "Rock Connections" host Mike Harrison.*

TUNING IN THE QUALITY VARIETY OF PROGRAMMING-TO-GO

By KIM FREEMAN

Back when the concept of network radio got started in 1926, you only had the acronym, "NBC," to contend with. Nowadays, you've got NBC, CBS, MBS, ABC, WWI, USP, MJI, and DIR to cope with, not to mention those networks and syndicators who have adopted longer names.

With all those companies come a stream of regular and special programming that could pump out of one station from here to infinity. Of course, it does not work that way, and the competition for affiliates is fierce.

Radio's adoption of television's practice of advertiser-sponsored, "bartered" distribution in the mid-'70s and government-wide deregulation in 1980 are the biggest factors in the current size of the syndicated programming field.

New York-based **Narwood Productions** is one of the oldest syndicators around and has remained a solid force in today's crowded field. Narwood's regular long-form roster include the MOR show "Music Makers," and country-formatted "Country Closeup." The company just ventured into the album rock arena with "Rock Notes." Narwood also offers numerous specials and has produced several public service campaigns.

Launched in 1971, New York-based **DIR Broadcasting** is one of the oldest players in syndicated radio. With the live concert show, "King Biscuit Flower Hour," "we were the first to produce a program and sell time nationally — the first bartered program," recalls DIR president Bob Meyrowitz. He says DIR was also the first syndicator to produce a program for a network, ABC, which carried "Biscuit" and "The Silver Eagle" for several years.

Even with those "firsts" in mind, Meyrowitz says, "We are now at the most interesting point we've been at in several years." For DIR, that means the concept of "providing stations with shows that will get numbers, and a shift at no cost," he says. "With people paying so much for stations, you've got to give them numbers on Saturdays and Sundays. Big talent is not usually on in the weekend. We're giving it to them." A big part of that DIR demand is personality. WXRK New York's Howard Stern went national with his three-hour show this month, and KDAY Los Angeles' J.J. Johnson began hosting "Highlife" last month, with regular guests like basketball star Kareem Abdul Jabbar and blues artist B.B. King. A personality-strong top 40 show was also in the works at presstime.

Meyrowitz stresses the fact that all of DIR's shows are based around *radio* personalities. "We experimented with comedians, but found they perform more for the studio audience than the radio audience simply because they weren't used to the medium," he says.

Already a major syndicated player, DIR was given a big boost last year when Lorimar Telepictures became its parent. "That's helped us with the very big financial deals a Stern or 'Highlife' entails."

Westwood One hit the syndicated scene in 1975, when WWI founder and CEO Norm Pattiz was fired from a sales post at a tv station. "I was sittin' around listening to a 52-hour Motown special on KGFJ Los Angeles. That sparked some interest for me because, while barter was common in TV, it wasn't in radio." Pattiz' first outing was the 24 hour "Sound Of Motown" special. "I grossed $200,000 on it. Actually coming from TV, I thought I'd do better on it.

"I didn't know a whole lot about what I was doing in radio, so I wasn't bound by the rules of the road. I didn't know that you couldn't get a top 40 station to carry a program with black music," Pattiz continues. "We broke the rules simply because we didn't know about them. That kind of set the tone of a lot of what we've done since."

What WWI has done since includes a huge schedule of programming for all music formats. In 1984, WWI went public, and since then, WWI stock prices have increased by five times. WWI's purchase of Mutual Broadcasting in December, 1985, gave WWI the news and talk stock to become an indisputable network.

Pattiz says WWI's big break came in 1981, with deregulation. "That meant the traditional networks we were competing with could no longer depend on only news

(Continued on page R-7)

ROCK

By DENIS McNAMARA

Album rock programmers continue to have a vast variety of quality syndicated programming available to them. With the format's growth in 1986, many competitive syndicators are finding most major markets offering them at least two strong contenders in the format who are interested in national programs that fit their particular brand of album rock.

DIR Broadcasting which continues to offer the grandaddy of syndicated radio concerts, "The King Biscuit Flower Hour," have contracted radio's "Bad Boy" Howard Stern for a three-hour weekly series. Debuting nationally this month, the syndicated version of Stern's show captures the zaniness, raunchiness and controversy of his daily morning show currently heard live on Infinity outlets WXRK New York and WYSP Philadelphia.

Stern's New York rating's results have been tremendous. His Philadelphia simulcasts began in August following an announcement on television's "David Letterman Show." Stern also announced his upcoming syndicated radio show on the same program. The radio personality has even promoted his new national series in a recent interview in Penthouse magazine.

DIR's "Howard Stern Show," recorded at DIR's New York studios in front of a live audience, is targeted to air Saturday mornings from 8 a.m. to 11 am. Besides Howard's regular cast of characters, each show will offer special guests. During the show's pilot, Clarence Clemons from Bruce Springsteen's E Street Band and guitarist Joe Walsh showed up. Nationally known rock columnist Lisa Robinson is also featured each week with her current music gossip. The syndicated version of Stern's show even guarantees a healthy percentage of album rock top tracks. Music is something his regular morning listeners rarely receive nor seem to miss.

DIR continues to offer their thematic concert series "Pioneers Of Rock" hosted by WNEW-FM New York mid-day personality Dave Herman and "Scott Muni's Ticket To Ride," the popular weekly tribute to the Beatles.

Radio stations with a taste for British rock on their airwaves, before being available domestically, will want to pick up **Radio International's** "Rock Over London."

The popular weekly feature, which runs on many top 40 outlets as well as album rockers, offers a tasteful variety of new British offerings along with a special guest artist interview and music gossip from across the Atlantic. The program is hosted by popular British radio personality Graham Dene. Recorded in London, each one hour program closes out with the top five British rock records of the week. The show also has a reputation for offering programmers surprise song debuts from many major artists.

Historically, heavy metal and album rock radio have had a hot and cold relationship. Nevertheless, the format remains the major commercial radio outlet for hard rock music.

From left: Jeffrey Nauman, RCA; Rachel Perkoff, Global Satellite Network; Annie Lennox, Mike Correia, GSN; Cindy Tollin, "Rockline"; Scott Christmas, WRNF; Shirron Sanchez, GSN; Bob Coburn, "Rockline"; Tina Zimring, GSN; Dave Stewart, Mark Felsot, "Rockline."

The leading specialty show featuring heavy metal is **MJI's** "Metalshop." Besides offering a strong mix of the best heavy metal, listeners can expect "Metalshop" to offer special artist appearances and previews of new material.

With the appearance of successful hard rock oriented album outlets in a number of markets and more metal-based album rockers expected to debut in the not-too-distant future, "Metalshop" promises to be an even more important counterprogramming tool for programmers.

MJI also offers the weekly one-hour magazine show, "Rock Today," hosted by WNEW's Richard Neer and Carla Raswyck.

Classic rock has become of greater interest to the album rock world as the format enters its second decade. The rise of the "classic rock" format as an album hybrid has kept programmers open to special programming in this genre. A good indication of how well classic rock is doing is the announcement by **CBS** that they have extended the run of their weekly offering "Rock Connections." Hosted by album rock legend Mike Harrison, "Rock Connections" offers a variety of thematic approaches into the musical history of the format. Harrison is often joined by guest artists who lend an interesting authenticity to those heady early days of album rock. "Rock Connections" was originally scheduled to conclude its run on Labor Day.

Westwood One is now offering another approach to classic rock called "Psychedelic Psnack." The show is the brainchild of Denny Somach, president and owner of Denny Somach productions. Re-exploring the psychedelic era brings a combination of pleasant memories and obvious '80s musical influences. For many sectors of the audience, it is an introduction to a unique and often underrated part of album rock's musical heritage. Westwood One's album rock commitment is a major one. They offer two rock radio concert series: "Superstars Concerts" and "In Concert," in addition to a number of regular specials geared towards holiday weekends or spe-

(Continued on page R-4)

TOP 40/AC

By LINDA MOLESKI

One of the most successful syndicated long-form programs on top 40 radio is **ABC Radio Networks'** "American Top 40" with Casey Kasem. Going into its 17th year, the four-hour weekly countdown show airs every Sunday on more than 1,200 radio stations around the world, with more than 500 in the U.S. The chart is based on the top 40 of Billboard's Hot 100 Singles chart.

Originally produced by Watermark, the program first hit the airwaves in 1970 with seven stations. Though it started as a three-hour show, it was increased an hour in 1978 to allow for more features. According to Beverly Padratzik, director of special programming for ABC Entertainment, the key to the show's success has been its level of quality and consistency.

The ABC network also offers "Party America," a new weekly two-hour dance party show designed for top radio. Each program travels to one of the country's hottest night clubs with a guest celebrity, among them being David Lee Roth, Whitney Houston, Joan Rivers, and David Brenner. There are some 75 clubs participating, including New York's Palladium, Chicago's Limelight, and Los Angeles' Verdigo.

"The program plays CHR hits that are appropriate for a party atmosphere," says Padratzik. "It's great for a weekend situation or if a station has a particular party night. It's also great for food and beverage advertisers or those with youth-oriented product."

Another dominant force in top 40 long form programming is **United Stations Programming Network.** The company offers an impressive list of shows, most notably "Rick Dees' Weekly Top Forty." It is a weekly four-hour countdown show of the nation's top 40 hits. Hosted by zany KIIS Los Angeles air personality Rick Dees, "it's a comedy show within a CHR framework," says Ed Salamon, executive vice president of programming.

Because of the popularity of the four-year-old show, the network created "American Music Magazine Starring Rick Dees," a daily one-hour show that is aired five days a week. "We think of it as an (Entertainment Tonight) for music," says Salamon. "Rick talks about things like what bands are on tour, who's in the studio, and what acts are making videos. He illustrates these things not only with the groups' songs but with comedy."

Other top 40-oriented shows include "John Lander's Hit Music USA," a weekly three-hour with a morning zoo feel, and "Hot Rocks," a weekly 90-minute artist profile on top 40 artists.

On the adult contemporary side, United Stations offers "Dick Clark's Rock, Roll & Remember," a weekly four-hour rock'n'roll oldies magazine program that features guest artists. Under its affiliate, **United Stations Radio Networks,** the company also distributes "Countdown America featuring Dick Clark," a weekly three-hour countdown of the top 30 AC records in America, "Solid Gold Saturday Night," a live via satellite oldies phone request show on Saturdays from 7 p.m. to midnight (Eastern time), and "Solid Gold Scrapbook," a five day a week one-hour oldies program that centers on specific topics. Both "Solid Gold" shows are hosted by long time radio personality Dick Bartley.

All of the five-year-old company's shows clear 80% of the 170 rated markets in the country, says Salamon, with "Rick Dees' Weekly Top Forty" in excess of 95%.

Dan Ingram's "Top 40 Satellite Survey," is yet another leading countdown program. In the business for more than 20 years, Ingram "is every programmer's idea of the quintessential disk jockey," says Frank Murphy, director of programming for **CBS Radioradio**, which offers the show.

The concept of the three-hour show is to "emphasize and respect the music," he says, noting there's not a lot of talk. "The philosophy behind the show is to create a listenable, relaxed environment. We don't get heavy into history, but focus on the music with warm personalities and humor."

The countdown list is compiled from national trade reports as well as charts from the stations affiliated with the program, he says, which gives his two-and-a-half-year-old show an advantage.

"Our program tends to get on the hits a little earlier than other national shows," says Murphy. "We know what our stations are adding, so we're able to able to get on out-of-the-box hits." Approximately 160 stations air the show.

CBS also offers "Top 30 USA," hosted by air personality M.G. Kelly. Unlike its "Top 40" counterpart, it contains special features and artist profiles. The three year-old program is carried by some 260 stations. Other programs include "Entertainment Coast To Coast," a weekly one-hour magazine satellite show, and "The Spirit Of Summer," a weekly one-hour series that runs from Memorial Day to Labor Day. "It's designed to capture the mood of the season," says Murphy, who notes that it focuses on the hitmakers and fads of past summers. Both programs are suitable for top 40 and AC formats.

NBC Radio Entertainment provides both top 40 and AC stations with "Soupy Sales' Moldy Oldies," a weekly two hour oldies show that incorporates the WNBC New York air personality's humor.

"Anyone could play oldies but there's only one Soupy Sales," says Frank Cody, former director of programming

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BLACK

By JEAN ROSENBLUTH

Most producers and syndicators of black radio programming agree there is a dearth of such material on the airwaves, as to why this is, however, everyone has a different opinion

Bill Barnett, president of Barnett-Robbins, says syndicators are reluctant to take a chance on black programming because its audience is so limited "It's a whole separate field," he says "There's not a lot of crossover " Some industry observers, however, say the opposite is true "So many black artists have crossed over to the pop charts that there's less exclusive material to work with," says one syndicator And then there are those like Joshua Feigenbaum, president of MJI Broadcasting, who says, "Whether artists have crossed over or not isn't relevant to producing a successful program."

Whatever the case, an audience for black programming certainly exists, "it's just unexploited and untapped," says Leonard Pitts, who until recently edited the syndicated show "Radioscope." "There's just as much money to be made in black programming as anywhere else "

Lance Robbins, executive vice president of **Barnett-Robbins**, would certainly agree "Syndicators don't perceive black programming as financially viable, but it certainly has been for us "

Barnett Robbins got into the business four years ago at the request of the U S. Army, which was already carrying one of the company's rock programs The result was "Streetbeat." The weekly, hourlong show, which features music by and interviews with the hottest contemporary black stars, is carried by 85 stations That number will soon go up to about 100, says Barnett

A companion show to "Streetbeat," "On The Beat," is distributed to the same outlets "On The Beat" is a daily 90-second-to-two minute piece on an artist featured in "Streetbeat" discussing an issue not addressed in that program. "On The Beat" was started about a year after "Streetbeat" and is aimed at the same demographic, 18 34s

Next year, Barnett-Robbins will introduce its third entry in the market, "The Power 12 " The two-hour, weekly show will focus on dance and disco singles.

Westwood One has also enjoyed success with programming for urban contemporary stations It has just introduced its sixth such series, "Live From The Apollo."

The company's oldest show targeted at blacks is "Special Edition," a weekly, hourlong artist-profile series concentrating on contemporary acts. The show, which is carried by about 150 stations, debuted $7^1/_2$ years ago "The Concert Hour," which is broadcast by approximately the same number of outlets, showcases one chart-topping act every other week in live performance Also using live performances is the one-year-old "In The Spotlight," a monthly, one hour show featuring the words and music of three hot urban contemporary artists The live tracks used on the show are culled from WWI's archives

"The Countdown," on air for three years, tracks the top 25 black hits of the week in two hours, featuring music and interviews with the artists climbing the charts "Shootin' The Breeze," which airs twice daily in most of the 125 markets that carry it, is $2^1/_2$ minutes of conversation with current black acts And "Live From The Apollo" monthly spotlights performances from the landmark New York City theater

MJI Broadcasting has two programs geared toward a black demographic The company hired several black radio veterans to help it develop the shows because "you must take the time and effort to find the common denominator," Feigenbaum says "Black radio is idiosyncratic, each market is very different "

"Star Beat!" is a weekly, one-hour magazine show carried by 80 stations Its mix of 85% music and 15% talk focuses on the latest news about black personalities, "95% of them in the music business." The show, which premiered in June, is targeted at young adults.

"Star Quiz" is a 60-second music trivia show, of which

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ABC Watermark's "American Country Countdown" host Bob Kingsley, center, with Alabama

COMEDY

By KIM FREEMAN

The role of comedy on music radio stations has ridden the coattails of the added emphasis stations have put on high-profile personalities over the last two years Syndicators have been riding in the same fast lane and now offer a variety of comedy services to affiliates Much of it is short form bits, which help personalities cope with the pressure of being "on" for four hours a day

Radio's king of comedy may well be the **American Comedy Network**, based in Bridgeport, Conn The three year-old company was created initially to serve stations owned by Katz Broadcasting, ACN's parent now known as NewCity ACN has now grown to serve 151 affiliates, and has earned a reputation beyond the radio ranks for outrageous, sometimes controversial, skits A recent example was the "Hyundai, Hyundai" parody song, which tried to encourage listeners to buy American made cars. The song posed problems for some affiliates with clients selling foreign autos, and drew coverage in the Wall Sreet Journal

Besides numerous song parodies, ACN's weekly packages to affiliates include fake commercials, celebrity drop-ins, political satire and character sketches that are used heavily in many drive-time shows

Another illustration of how important humor is to radio is the fact that the comedy team of **Joy Grdnic and Ron Stevens** have added comedy consulting to their bit supply service In the process of servicing weekly bits to clients like KIIS-AM FM Los Angeles, the team discovered a need for advising personalities on the most effective use of on-air humor

Bit services are the most prominent form of syndicated comedy services, and most of them are sold to stations rather than bartered These short form suppliers are numerous, and most assemble their regular packages with a variety of character sketches, parodies, silly spots, etc

A veteran in the field is **Dorsey & Donnelly Enterprises**, of Arlington, Texas The company started several years ago with the ongoing saga of the fictitious "Hiney Winery" and its brew Last month, D&D launched "National Wireless Comedy," a weekly bit package assembled from submissions in a continuous national talent search

Not strictly comedy, but certainly full of its humorous moments is the "Hotline To Hollywood," produced by **American Entertainment of California**, in Canoga Park, Calif The short-form show, carried in about 50 markets, is hosted by James St James, and delivered as a live phone call with reports from the heart of Tinseltown

A struggling newcomer in the bit field is the Duck & Cover Comedy Group of Philadelphia Geared toward top 40 and album rock morning shows, the bits take a somewhat high brow approach to humor The Group has had some trouble because of that approach, despite the fact that many stations are clamoring for the older, upscale audience that might just appreciate Duck & Cover's gags

The long-form comedy arena is pretty small **Westwood One** has the well established "Dr Demento Show," which uses a lot of novelty records and made a hero out of Weird Al Yankovic And, **MJI Broadcasting** is doing well with the "Comedy Hour," a weekly show featuring a variety of known and unknown comics.

Of course, many of the old-time radio comedy shows are still available **Charles Michelson Inc.** of Beverly Hills has much of that market locked up

COUNTRY

By EDWARD MORRIS

Radio syndicators of country music continue to turn out new programming at a brisk rate—both in series and specials. Of the syndicators polled, there seems to be no preference toward a particular type of country music

Mutual Broadcasting, now part of Westwood One, will unveil an impressive lineup of country shows throughout the remainder of 1986, beginning with the three hour special, "Working Class Heroes—Salute To The Fans," which debuted Labor Day weekend. During the show, host Lee Arnold asked artists what their fans have meant to them. Spotlighted were Alabama, the Charlie Daniels Band, Kenny Rogers, Eddie Rabbitt, Waylon Jennings, the Gatlin Brothers, Dolly Parton, the Judds, Lee Greenwood, T.G. Sheppard, the Oak Ridge Boys, and the Statlers.

On Sept 21, Mutual will present a live 90 minute Ricky Skaggs special that focuses on his new album, "Love's Gonna Get Ya!" Hosted by Lee Arnold, the show will air at 10:30 p m , Eastern time Listeners will be allowed to call Skaggs on a toll-free number and ask him questions. All callers who speak to Skaggs will be given a copy of the new album. The broadcast will be carried in stereo over the Satcom IR and Westar IV satellites

Mutual will again simulcast the Country Music Assn.'s annual awards show in October, bracketing it with a half-hour pre-show broadcast and a one-hour post-show program Lee Arnold will preside over this special also

As a thematic followup to the awards show broadcasts, Mutual will air a three hour program, "The Great Entertainers," a look at the CMA winners, on Thanksgiving weekend. A Christmas special is in the works, sources confirm, details of which are still being worked out. Mutual/WW1 also has two weekly country shows, "Lee Arnold's On A Country Road" and "Live From Gilley's."

For the past six years, **DIR Broadcasting** has been gaining listeners for its 90-minute weekly show "American Eagle " Depending on the name value of the act, "Eagle" spotlights one or two artists per show, presenting them in concert. From these individual shows, a "Best Of" program is compiled and broadcast once a month. "American Eagle" is hosted by Larry Kenny and is heard on about 400 stations.

NBC Radio Entertainment has one country music offering, "Live From Walt Disney World," a one-hour concert series. So far, six shows have been produced for the series, a "Best Of" compilation is being assembled, and three more new shows are being planned. Broadcast live via satellite, the series has to date featured concerts by the Judds, Gary Morris, the Bellamy Brothers, Sawyer Brown, Exile, and the Forester Sisters "Live From Walt Disney World" made its debut last October and is now carried on more than 145 stations

United Stations Radio Networks has three country standbys "The Weekly Country Music Countdown," a three-hour show hosted by Chris Charles; "Country Six Pack," a six-times-a-year, holiday-oriented, three hour program, hosted by Buzz Bowman, and "Solid Gold Country," a five-times a week one hour feature, hosted by Mike Fitzgerald

"Country Quiz" and "Country Today" are **MJI Broadcasting's** contributions "Quiz" is a daily, minute-long trivia series which has been running since 1983. "Country Today" is a weekly one hour mix of recorded music (about 85% of the total), news, and features This show debuted about a year and a half ago

This fall, **Weedeck Radio Network** will begin broadcasting a one hour record show, "Sittin' In." The show will feature country artists acting as DJs, playing their favorite records and talking about their own careers

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BRE
RADIO

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BARNETT ROBBINS ENTERPRISES

BRE RADIO

ROCK

(Continued from page R-2)

cific artists. This commitment goes beyond on-air radio programs, offering album rock outlets enormous tie-in promotion possibilities. Westwood One has co-sponsored concert tours with Foreigner, Stevie Nicks and Rick Springfield. This past summer they were the commercial force behind the critically acclaimed Bob Dylan/Tom Petty & the Heartbreakers barnstorming of America. They are currently presenting the debut concert tour of Emerson, Lake and Powell.

This summer, Westwood One supported social concerns by presenting their unique coverage and a live concert broadcast of the Amnesty International tour with U2, the Police, Peter Gabriel, Jackson Browne and many more. The quality of the broadcast and the political determination of the performers involved made it the most vividly moving music event of this summer.

Mary Turner's interviews are still an important part of Westwood One's album rock programming as well as the weekly live satellite artist interview's on "Line One."

Directly competing with "Line One" on Monday nights is the original live satellite weekly rock interview show "Rockline." The program was conceived by and continues to be produced by **Global Satellite Network.**

Global also offers the leading album rock countdown show "Powercuts." They have also entered the world of classic rock with a strong entry entitled "Reelin' In The Years." The show is hosted and produced by radio and syndication veteran George Taylor Morris. Its production is top notch and its sensibility, for the music and the era it presents, make it an enjoyable time capsule well worth investigating.

ABC is involved in the distribution of Global's "Rockline" and "Powercuts" as well as continuing to offer radio concerts and artist specials throughout the year.

NBC's the Source, enjoying a strong ratings year, continues to offer their monthly "Live Album Party" series with rock's biggest names. Beginning in January, the parties will become weekly events.

Besides holiday specials, radio concerts, artist profiles and their unique daily news service, the Source continues to offer the nation's most loved expert on "the birds and the bees," Dr. Ruth Westheimer. Her always outrageous "Sexually Speaking" continues to succeed on album rock stations as well as many other formats.

TOP 40/AC

(Continued from page R 2)

(now PD with NBC affiliate KMET Los Angeles). "The baby boomers grew up on him. He's a piece of Americana." Launched on April Fool's Day earlier this year, the program airs on 124 stations.

The NBC network also offers "The Jazz Show With David Sanborn," which is designed specifically for top 40, album rock and AC radio. The weekly two-hour show "bridges popular music and jazz," says Cody, who notes that more and more contemporary stations are adding jazz to their playlists. The program started Jan. 1 '86 and is now on 105 stations.

"Album Party" and "Profile '86" are other NBC series that spotlight top 40 artists, such as Genesis, Tina Turner, and Paul McCartney.

Next on the list of countdown shows is **Westwood One's** "Scott Shannon's Rockin' America," a weekly three-hour program. Popular WHTZ New York air personality Scott Shannon blends humor and interviews with artists such as Supertramp, Simply Red, Phil Collins, and Kenny Loggins.

"Pop Concert" & "Star Trak Profiles" includes music and review profiles on various pop artists. It airs alternate weeks.

Among the programs that **Barnett-Robbins** produce are "The Great Starship" and "Superstar Portraits." The former is a weekly two-hour AC show that revolves around three major artists each week. It runs on 120 stations in seven out of the top 10 markets.

The latter is a monthly two-hour special for both top 40 and AC formats. It features music and interviews with artists such as Billy Joel, Lionel Richie and Whitney Houston. "Superstar Portraits" is carried by 150 to 200 stations.

Something unique is **MJI Broadcasting's** "Trivia Quiz," a 60-second program that's targeted to top 40 and AC stations. Because the show is based on listener participation, it makes it ideal for local promotions, says Josh Feigenbaum, president of MJI.

Callers who provide the correct answer to general entertainment questions can win anything from video cassettes and CDs to headsets and radios. "It's a good service because we provide the prize packages as well as a pre-produced program," he says.

The year-old program is aired daily, 10 times a week. There are some 150 stations carrying it.

On the older end of the AC format, **Orange Productions** offers the "Sounds Of Sinatra," a two-hour weekly show hosted by Sinatra expert, fan and friend, Sid Mark. In July, the show went to barter distribution and has been picked up by over 100 affiliates.

QUICK! NAME THE ONLY COUNT DOWN THAT STARTS WITH #1!

The answer of course: Countdown America, the one countdown that features the most popular songs hosted by America's premier personality, Dick Clark.

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UNITED STATIONS RADIO NETWORKS

IT'S US ON US

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

BLACK

(Continued from page R-3)

10 episodes a week are produced On air for 2½ years, the program is carried by about 100 stations, including KJLH Los Angeles and WRKS New York.

DIR Broadcasting just got into the field Its first show for black listeners, "Highlights," debuted in August The three-hour "lifestyle/countdown" program is carried by 75 stations *Weekly* segments include Every Week I Get The Blues, in which B B King plays and discusses the genre, and a session in which Kareem Abdul-Jabbar spins his favorite jazz records "Immortals" like Jackie Wilson and Sam Cooke are profiled, and each show features a countdown of the top 25 records on the Billboard Hot Black Singles chart Other spots include sports news and bits on TV and the movies The show targets men aged 18-34

Because black programming has traditionally been neglected, many small independents have seized the opportunity to get into the act Bowing this December with a Christmas show is "Harlem Hit Parade," produced by the Brooklyn-based team of Karen Jefferson and Felix Hernandez A pilot series of 13 shows was done last year for 100 public stations—the series is funded by CPB—most of which have indicated that they will take the syndicated program

The show, which is hosted by r&b great Ruth Brown, explores what it was like to be a black musician in the late '50s and early '60s "This is music that didn't cross over," says Jefferson, primarily because a lot of the songs covered on the program became hits for white artists. Some 20% of the show is artists like Ben E King and Wilson Pickett discussing the era, the rest is music

Although "Harlem Hit Parade" is targeted at blacks over 25, "we don't believe that's really who is listening to public radio," says Jefferson. "We want to draw black listeners to public radio, but in markets where the public station won't carry us because it's classical or something, we're going for the urban contemporary stations."

"Radioscope," produced and syndicated by **Lee Bailey Productions** of Los Angeles, is now in its fourth year. Aired in 30 markets when it debuted, it is now carried by 76 stations Unusual features of the show include a call-in segment in which listeners rate songs, exclusive airing of early demo tapes by superstars, and an ongoing report on how to make it in the music business "Radioscope" is produced in five-minute daily and one hour weekend editions and is aimed at an audience of 12- to 49-year-olds Lee Bailey Productions has several other black series on the drawing board

COUNTRY

(Continued from page R-3)

Futuristic Marketing, Fresno, Calif., says it will unveil three weekly shows later this year. "Country Club, a one-hour weekly show, built around traditional music and artist interviews, "Country Song," also a one-hour weekly, focusing on a songwriter, and "Country Commentary," a five-minute weekly show with news and information about traditional country music. Robby Roberson is producer and chief host of the programs.

Among the other successful country programs are **Narwood Productions'** weekly, one hour show, "Country Closeup," and **ABC/Watermark's** "American Country Countdown."

VARIETY

(Continued from page R-1)

and public affairs," he recalls. "The networks bought out, or made production deals with our competitors, but we resisted. The same amount of shows remained in the market, but the net effect was that the cost to advertise on those shows went up. Ours didn't. Deregulation was the best thing that could have happened to us."

As for the future, Pattiz says, "We think network radio as a whole is a tremendous growth area, it still represents an infinitesimally small percent of overall radio programming." The continuing segmentation of local radio will be another boon for syndicated radio, Pattiz predicts. "We've proven that a successful concept will continue to succeed in new formats. WWI has 30 regularly scheduled programs, but only six or seven different types of programs—concerts, call-ins, countdowns, etc."

Josh Feigenbaum left DIR in 1980 to form **MJI Broadcasting**, a New York syndicator that now employs a staff of 40 and owns four production studios. "MJI started from the point of view that we had to create something really unique to compete with the onslaught of networks getting into the syndicated business," the MJI boss says. Feigenbaum is also a believer in the solid concept applied to several formats theory. In 1981, MJI launched "Rock Quiz," which Feigenbaum calls the "first interactive national radio show." The quiz concept takes a very localized and promotable approach, with prizes supplied by MJI for affiliates to give to listeners. MJI now employs the short form quiz concept in four formats: AC/top 40, album rock, black, and country.

(Continued on page R-8)

The Sound of the Town That Set Music On Its Ears

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts.

Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of MOTOR CITY BEAT, a new guaranteed ratings-grabber from US.

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UNITED STATIONS PROGRAMMING NETWORK

IT'S ON US

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

VARIETY

(Continued from page R-7)

MJI's "Metalshop" was born in January, 1984, when Quiet Riot and Def Leppard were selling albums through the roof. "That was a big breakthrough for us," Feigenbaum says. The program cleared 120 affiliates within two weeks, he says, and the headbanger program continues to thrive despite the cold shoulder album rock radio has turned toward the genre.

Feigenbaum's next notion was the magazine style program, which MJI now uses in "Country Today," and "Rock Today," and "Star Beat." MJI's latest outing is "The Comedy Hour," and Feigenbaum's comment for the future is "Stay tuned!"

The **United Stations Programming Network** celebrated its fifth anniversary this month. "We always considered ourselves a true network, never a syndicator," says USP founder and chief Nick Verbitsky, who was also a founder of the Radio Network Assn. "As such, each of our shows represents a network of its own."

Verbitsky was VP/GM at country outlet WHN New York when it was sold to Mutual, which at the time was strictly an old line network. Verbitsky became a Mutual executive and was quick to help contemporize the net by implementing some country specials. Shortly thereafter Verbitsky and Dick Clark teamed up and founded United Stations. "Dick Clark's National Music Survey" was launched and the countdown show "did a couple million in billings before it went on air," Verbitsky recalls. On the concept of "good programming and a solid marketing plan," the United Stations has grown into one of the biggest suppliers of syndicated fare, which goes out through its youth and adult networks. USP show personalities include Clark, KIIS Los Angeles' Rick Dees, and KKBQ Houston's John Lander.

In April, 1985, USP bought the RKO Radio Networks. "We were like a Triple A ball club, and with RKO, we went into the major leagues," says Verbitsky, who now has a full inventory of news, information and entertainment programming under his roof.

"I really think this business is in its embryo stage," Verbitsky enthuses. "It's so damn efficient, it's almost cheap. The more players that get into it, the bigger it'll get because more people are selling it." Verbitsky puts a great emphasis on the longevity of USP's programming. "A lot of companies out there throw out shows. Every one we've started is still on the air."

Verbitsky says the programming pipeline is pretty well filled, but he is nonetheless confident that USP will find new niches. A new USP outing this month is "Rock Watch," a three-hour album rock countdown hosted by WBCN program director Oedipus. A Motown-era show titled "Motor City Beat" is being developed for AC outlets, and USP is experimenting with a jazz offering.

Barnett-Robbins Enterprises got started in 1983 in Encino, Calif. "We submitted show proposals to the world," says president Bill Barnett of BRE's specials-oriented, and advertising-driven launch. Not so gradually, the advertisers that bit early on requested regular shows to sponsor and BRE programs like "Street Beat" and "Rock Of The World" got started. To stay close to its specials roots, BRE developed the Big Event Network, which encompasses all holiday programming.

To augment its weekly shows, BRE supplies some daily update feeds like "On The Beat" for "Street Beat" and "Hot Spots" for "Rock Of The World." Down the road, Barnett sees much growth in the urban radio area and a consolidation of the number of companies vying for affiliates. "It will be harder to survive on just one show," he says. Barnett adds that BRE will continue to diversify its inventory, enabling programmers to do one-stop shopping by dialing BRE. "Of course, there will always be room for bright, new ideas," he adds.

A small company that looks like a survivor is the **Interview Factory**, in Van Nuys, Calif. Run by husband and wife team, Standy Stert and Howard Benjamin, the Interview Factory is just that. "We've got tape on everyone from Huey Lewis to Jerry Lewis," says the female Benjamin. The roughly 1,000 artist library is updated constantly. The three-year-old Factory serves about 40 clients, most of them local radio, and some syndicators.

Working with a similar concept is four month old **Carney Productions** of Los Angeles. Founder Mark Carney is primarily serving top 40 and album rock stations now, with artist interviews that are accompanied by customized station liners for each affiliate.

Another likely survivor is **Radio U.S.A./Radio Networks** of Boston, which syndicates its generic "U Host It" program. Like the Interview Factory's offerings, the weekly "U Host It" features are produced off-mike, enabling affiliates to slip their own talents in for a high local appeal. Different versions of "U Host It" are available for top 40/AC, urban and country stations.

Serving the demand for alternative programming are the Mill Valley, Calif.-based **Musical Starstreams**, and San Francisco based **World Beat Enterprises**. "Musical Starstreams" is a two hour program of "space" and "new age" music, which has been gaining affiliates and recognition for roughly two years. Doug Wendt's "World Beat" program is rooted in the "world beat" movement currently the craze in San Francisco, and features everything from reggae to roots rock.

EDITORS' NOTE: At presstime, it was announced that Rick Dees will switch his affiliation from the United Stations to DIR Broadcasting in January, 1987 (Billboard, Sept. 6).

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Radio USA/Radio Networks
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RADIO USA
RADIO NETWORKS

NETWORKS: NBC, ABC, CBS

Network and syndicated programming were once considered two very separate entities. By some, they still are. Without getting into who is right and who is wrong, the traditional definitions between networks and syndicators were/are defined by frequency and content of programming.

Networks, the parent of national programming, are usually distinguished by news, talk, information, and sports programming. Most network programming is fed continuously, in short form, throughout the day. Traditionally, syndicators have specialized in long-form music programming, usually offered weekly or monthly. Special programming keyed to holidays and events has usually been the domain of syndicators.

With that said, the remaining traditional network players are NBC, ABC, CBS. Launched in 1926 and the home of the first "Fireside Chat"—with President Calvin Coolidge in 1933—NBC is the oldest. Originally, NBC ran the Red and Blue networks. The latter was the smaller of the two, and, under government pressure in 1943, was spun off to Edward Noble, who dubbed it ABC.

Today, **ABC** has what is arguably the most listened to music show in America with "Casey Kasem's American Top 40." The network has also been very adventurous in atypical network areas. ABC's sponsorship and exclusive coverage of the "USA For Africa" event in 1985 is a good example. On the music front, ABC has always made good use of independently produced programming. Long the distributor of several DIR Broadcasting shows, ABC now has a similar deal with Global Satellite Network, for which it distributes "Rock Line" and "Power Cuts."

NBC has been equally adventurous in the music field. A pioneer in live concert programming in 1980, NBC also applied the steady information feed concept to contemporary music programming with the development of the Source network in 1979. NBC was also the first to venture into jazz programming, with the introduction of "The Jazz Show with David Sanborn," an increasingly popular album rock show.

Most of **CBS'** music programming goes out through its CBS Radioradio division, which was launched in April, 1982 to pull the 18-34 audience. That includes two, three-hour weekly count-up programs: "Top 30 USA" and "Top 40 Satellite Survey," and several hour-long entertainment specials. Radioradio's newest ventures are the magazine-style show, "Entertainment Coast To Coast," and "Rock Connections." The latter was started this year, and moved to a 52-week schedule when album rockers stood up for the show. CBS seasonal offerings include "The Spirit Of Summer."

KIM FREEMAN

CREDITS: Specials Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Coordinator, Kim Freeman, Billboard Radio Editor; Editorial by Billboard writers; Cover design, Stephen Stewart.

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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

POWER 95 WPLJ-FM RADIO
New York — P.D. Larry Berger

1	1	Bananarama, Venus
2	2	Madonna, Papa Don't Preach
3	3	Steve Winwood, Higher Love
4	4	Peter Cetera, Glory Of Love (Theme Fr
5	5	Jermaine Stewart, We Don't Have To Ta
6	6	Timex Social Club, Rumors
7	7	Lisa Lisa & Cult Jam With Full Force,
8	8	Lionel Richie, Dancing On The Ceiling
9	9	Belinda Carlisle, Mad About You
10	18	Stacey Q, Two Of Hearts
11	11	Carl Anderson & Gloria Loring, Friend
12	12	Berlin, Take My Breath Away (Love The
13	13	Gwen Guthrie, Ain't Nothin' Goin' On
14	14	Jeffrey Osborne, You Should Be Mine (
15	15	New Edition, Earth Angel
16	16	Michael McDonald, Sweet Freedom
17	17	Janet Jackson, When I Think Of You
18	18	Anita Baker, Sweet Love
19	19	Miami Sound Machine, Words Get In The
20	20	Huey Lewis & The News, Stuck With You
21	21	Regina, Baby Love
22	22	Billy Ocean, Love Zone
23	23	The Beatles, Twist And Shout
24	24	Peter Gabriel, Sledgehammer
25	25	Rod Stewart, Love Touch (Theme From "
26	26	Double, The Captain Of Her Heart
EX	EX	Cyndi Lauper, True Colors
EX	EX	Tina Turner, Typical Male

Z100 WHTZ FM
New York — P.D. Scott Shannon

1	1	Bananarama, Venus
2	2	Madonna, Papa Don't Preach
3	3	Steve Winwood, Higher Love
4	7	Lionel Richie, Dancing On The Ceiling
5	10	Stacey Q, Two Of Hearts
6	6	Lisa Lisa & Cult Jam With Full Force,
7	6	Jermaine Stewart, We Don't Have To Ta
8	6	Berlin, Take My Breath Away (Love The
9	17	Miami Sound Machine, Words Get In The
10	13	Carl Anderson & Gloria Loring, Friend
11	11	Gwen Guthrie, Ain't Nothin' Goin' On
12	12	Janet Jackson, When I Think Of You
13	5	Timex Social Club, Rumors
14	15	Michael McDonald, Sweet Freedom
15	18	Huey Lewis & The News, Stuck With You
16	16	Billy Ocean, Love Zone
17	19	Anita Baker, Sweet Love
18	14	Belinda Carlisle, Mad About You
19	20	New Edition, Earth Angel
20	21	Run-D.M.C., Walk This Way
21	27	Cyndi Lauper, True Colors
22	23	Daryl Hall, Dreamtime
23	20	The Beatles, Twist And Shout
24	9	Jeffrey Osborne, You Should Be Mine (
25	28	Nu Shooz, Point Of No Return
26	23	Regina, Baby Love
27	30	Double, The Captain Of Her Heart
28	EX	Billy Joel, A Matter Of Trust
A29	—	Klymaxx, Man Size Love (From "Running
30	EX	The Monkees, That Was Then, This Is N
EX	EX	Don Johnson, Heartbeat
A	—	Cameo, Word Up

WLS AM 89
Chicago — P.D. John Gehron

1	1	Bananarama, Venus
2	3	Carl Anderson & Gloria Loring, Friend
3	2	Madonna, Papa Don't Preach
4	5	Lionel Richie, Dancing On The Ceiling
5	8	Huey Lewis & The News, Stuck With You
6	4	Timex Social Club, Rumors
7	7	Steve Winwood, Higher Love
8	6	Peter Cetera, Glory Of Love (Theme Fr
9	9	Belinda Carlisle, Mad About You
10	10	Michael McDonald, Sweet Freedom
11	13	Miami Sound Machine, Words Get In The
12	12	Klymaxx, Man Size Love (From "Running
13	11	Berlin, Take My Breath Away (Love The
14	14	Eurythmics, Missionary Man
15	13	Daryl Hall, Dreamtime
16	16	Robert Palmer, I Didn't Mean To Turn
17	13	Paul McCartney, Press
18	18	Simply Red, Money$ Too Tight (To Ment
19	19	Glass Tiger, Don't Forget Me (When I'
20	21	Double, The Captain Of Her Heart
21	20	Peter Gabriel, Sledgehammer
22	22	Genesis, Throwing It All Away
23	27	Tina Turner, Typical Male
24	29	Loverboy, Heaven In Your Eyes
25	31	Bob Seger & The Silver Bullet Band, I
26	27	Billy Joel, A Matter Of Trust
27	26	Rod Stewart, Love Touch (Theme From "
28	23	Mike & The Mechanics, Taken In
29	28	Sheena Easton, So Far So Good (From "
30	24	Genesis, Invisible Touch
31	30	Gavin Christopher, One Step Closer To
32	29	John Cougar Mellencamp, Rumbleseat
33	23	Paul Simon, You Can Call Me Al
34	34	The Moody Blues, The Other Side Of Li
35	25	Talking Heads, Wild Wild Life
36	36	Journey, Girl Can't Help It
37	37	Billy Ocean, Love Zone
A38	—	Peter Gabriel, In Your Eyes
A39	—	Toto, I'll Be Over You

WBBM-FM
Chicago — P.D. Buddy Scott

1	1	Steve Winwood, Higher Love
2	6	Carl Anderson & Gloria Loring, Friend
3	2	Timex Social Club, Rumors
4	6	Lionel Richie, Dancing On The Ceiling
5	4	Madonna, Papa Don't Preach
6	7	Run-D.M.C., Walk This Way
7	8	Huey Lewis & The News, Stuck With You
8	5	Bananarama, Venus
9	11	Stacey Q, Two Of Hearts
10	3	Peter Cetera, Glory Of Love (Theme Fr
11	12	Regina, Baby Love
12	16	Berlin, Take My Breath Away (Love The
13	17	Miami Sound Machine, Words Get In The
14	13	Jermaine Stewart, We Don't Have To Ta
15	19	Billy Ocean, Love Zone
16	16	Robert Palmer, I Didn't Mean To Turn
17	15	Michael McDonald, Sweet Freedom
18	14	Klymaxx, Man Size Love (From "Running
19	20	Lisa Lisa & Cult Jam With Full Force,
20	22	Eurythmics, Missionary Man
21	22	Janet Jackson, When I Think Of You
22	23	Simply Red, Money$ Too Tight (To Ment
23	20	The Beatles, Twist And Shout
24	29	Genesis, Throwing It All Away
25	27	Daryl Hall, Dreamtime
26	24	Nu Shooz, Point Of No Return
27	32	Anita Baker, Sweet Love
28	35	Don Johnson, Heartbeat
29	37	Tina Turner, Typical Male
30	38	New Edition, Earth Angel
31	31	The Jets, Private Number
32	33	Sheena Easton, So Far So Good (From "
33	38	Luther Vandross, Give Me The Reason
34	10	Belinda Carlisle, Mad About You
35	39	The Art Of Noise With Max Headroom, P
36	40	Gwen Guthrie, Ain't Nothin' Goin' On
37	34	Thompson Twins, Nothing In Common
38	EX	Madonna, True Blue
39	EX	Cameo, Word Up
40	EX	Five Star, Can't Wait Another Minute
A	—	Human League, Human
A	—	Jermaine Stewart, Jody

KIIS FM 102.7 AM 1150
Los Angeles — P.D. Mike Schaefer

1	1	The Beatles, Twist And Shout
2	5	Berlin, Take My Breath Away (Love The
3	4	Steve Winwood, Higher Love
4	6	Carl Anderson & Gloria Loring, Friend
5	6	Run-D.M.C., Walk This Way
6	7	Michael McDonald, Sweet Freedom
7	19	Janet Jackson, When I Think Of You
8	6	Miami Sound Machine, Words Get In The
9	14	Eurythmics, Missionary Man
10	10	Simply Red, Money$ Too Tight (To Ment
11	13	Lionel Richie, Dancing On The Ceiling
12	13	Billy Ocean, Love Zone
13	16	Huey Lewis & The News, Stuck With You
14	18	Lisa Lisa & Cult Jam With Full Force,
15	14	Double, The Captain Of Her Heart
16	17	Nu Shooz, Point Of No Return
17	2	Madonna, Papa Don't Preach
18	8	Bananarama, Venus
19	11	Peter Cetera, Glory Of Love (Theme Fr
20	20	Daryl Hall, Dreamtime
21	24	Klymaxx, Man Size Love (From "Running
22	27	Don Johnson, Heartbeat
23	20	Tina Turner, Typical Male
24	26	Chaka Khan, Love Of A Lifetime
25	33	Cyndi Lauper, True Colors
26	29	The Art Of Noise With Max Headroom, P
27	[illegible]	Wham!, The Edge Of Heaven
28	34	Genesis, Throwing It All Away
29	23	Regina, Baby Love
30	32	Pet Shop Boys, Love Comes Quickly
31	EX	Anita Baker, Sweet Love
32	35	Van Halen, Love Walks In
33	EX	Robert Palmer, I Didn't Mean To Turn
34	30	Belinda Carlisle, Mad About You
35	EX	Glass Tiger, Don't Forget Me (When I'
A	—	New Edition, Earth Angel
A	—	Human League, Human
A	—	Journey, Girl Can't Help It
EX	EX	Peter Gabriel, In Your Eyes
EX	EX	Level 42, Leaving You Now
EX	EX	El DeBarge, Love Always
EX	EX	Luther Vandross, Give Me The Reason

Q107
Washington — P.D. Randy Lane

1	3	Steve Winwood, Higher Love
2	1	Berlin, Take My Breath Away (Love The
3	6	Huey Lewis & The News, Stuck With You
4	4	Bananarama, Venus
5	6	Regina, Baby Love
6	6	Carl Anderson & Gloria Loring, Friend
7	7	The Beatles, Twist And Shout
8	9	Michael McDonald, Sweet Freedom
9	11	Lionel Richie, Dancing On The Ceiling
10	12	Glass Tiger, Don't Forget Me (When I
11	13	Stacey Q, Two Of Hearts
12	14	Miami Sound Machine, Words Get In The
13	16	Janet Jackson, When I Think Of You
14	13	Billy Ocean, Love Zone
15	17	Daryl Hall, Dreamtime
16	18	Van Halen, Love Walks In
17	29	Lisa Lisa & Cult Jam With Full Force,
18	10	Klymaxx, Man Size Love (From "Running
19	22	Genesis, Throwing It All Away
20	22	Don Johnson, Heartbeat
21	24	Tina Turner, Typical Male
22	23	Anita Baker, Sweet Love
23	25	Cyndi Lauper, True Colors
24	26	Loverboy, Heaven In Your Eyes
25	20	Eurythmics, Missionary Man
26	EX	Run-D.M.C., Walk This Way
27	[illegible]	New Edition, Earth Angel
28	2	Timex Social Club, Rumors
29	30	Paul McCartney, Press
30	16	The Monkees, That Was Then, This Is N
A	—	Double, The Captain Of Her Heart
A	—	Human League, Human
EX	EX	Thompson Twins, Nothing In Common

Y-100 America's Megastation
Miami — P.D. Rick Stacy

1	2	Steve Winwood, Higher Love
2	3	Stacey Q, Two Of Hearts
3	7	Lionel Richie, Dancing On The Ceiling
4	4	Carl Anderson & Gloria Loring, Friend
5	6	Run-D.M.C., Walk This Way
6	6	Berlin, Take My Breath Away (Love The
7	10	Bananarama, Venus
8	8	Huey Lewis & The News, Stuck With You
9	11	Nice And Wild, Diamond Girl
10	16	Don Johnson, Heartbeat
11	1	Miami Sound Machine, Words Get In The
12	20	Tina Turner, Typical Male
13	13	New Edition, Earth Angel
14	14	Daryl Hall, Dreamtime
15	20	Lisa Lisa & Cult Jam With Full Force,
16	22	Erotic Exotic, Take Me As I Am
17	22	Cyndi Lauper, True Colors
18	18	Klymaxx, Man Size Love (From "Running
19	20	Billy Ocean, Love Zone
20	21	Janet Jackson, When I Think Of You
21	12	Michael McDonald, Sweet Freedom
22	6	Jermaine Stewart, We Don't Have To Ta
23	21	Genesis, Throwing It All Away
24	29	Eurythmics, Missionary Man
25	29	El DeBarge, Love Always
26	15	Timex Social Club, Rumors
27	EX	Billy Joel, A Matter Of Trust
28	EX	Anita Baker, Sweet Love
29	EX	Chicago, 25 Or 6 To 4
30	31	Loverboy, Heaven In Your Eyes
A	—	Doctor And The Medics, Spirit In The
A	—	Luther Vandross, Give Me The Reason
A	—	Journey, Girl Can't Help It
A	—	Cameo, Word Up
A	—	Henoom And Dawn, Hungry For Your Lov
EX	30	Glass Tiger, Don't Forget Me (When I
EX	24	Double, The Captain Of Her Heart
EX	20	Patti LaBelle, Oh, People
EX	EX	Eddie Money, Take Me Home Tonight
EX	EX	Paul McCartney, Press
EX	EX	Sheena Easton, So Far So Good (From "
EX	EX	Simply Red, Money$ Too Tight (To Ment
EX	EX	The Art Of Noise With Max Headroom, P
EX	EX	Whodini, One Love
EX	EX	Ashford & Simpson, Count Your Blessin

WAVA
Washington — P.D. Mark St. John

1	2	Steve Winwood, Higher Love
2	1	Berlin, Take My Breath Away (Love The
3	8	Bananarama, Venus
4	6	Carl Anderson & Gloria Loring, Friend
5	5	Jermaine Stewart, We Don't Have To Ta
6	7	Glass Tiger, Don't Forget Me (When I'
7	6	Run-D.M.C., Walk This Way
8	11	The Beatles, Twist And Shout
9	10	Huey Lewis & The News, Stuck With You
10	3	Madonna, Papa Don't Preach
11	13	Regina, Baby Love
12	13	Stacey Q, Two Of Hearts
13	18	Janet Jackson, When I Think Of You
14	16	Lionel Richie, Dancing On The Ceiling
15	17	Michael McDonald, Sweet Freedom
16	18	Daryl Hall, Dreamtime
17	16	Lisa Lisa & Cult Jam With Full Force,
18	23	New Edition, Earth Angel
19	21	Billy Ocean, Love Zone
20	22	Genesis, Throwing It All Away
21	24	Van Halen, Love Walks In
22	6	Timex Social Club, Rumors
23	28	Double, The Captain Of Her Heart
24	29	Don Johnson, Heartbeat
25	27	ZZ Top, Velcro Fly
26	29	Thompson Twins, Nothing In Common
27	30	Kenny Loggins, Playing With The Boys
28	EX	Anita Baker, Sweet Love
29	EX	Cyndi Lauper, True Colors
30	EX	Tina Turner, Typical Male
A	—	Human League, Human
A	—	Loverboy, Heaven In Your Eyes
A	—	Robert Palmer, I Didn't Mean To Turn
EX	EX	El DeBarge, Love Always
EX	EX	Chicago, 25 Or 6 To 4
EX	EX	Eurythmics, Missionary Man

WHYT power 96 fm
Detroit — P.D. Gary Berkowitz

1	1	Madonna, Papa Don't Preach
2	2	Jermaine Stewart, We Don't Have To Ta
3	3	Timex Social Club, Rumors
4	4	Michael McDonald, Sweet Freedom
5	5	Bananarama, Venus
6	6	Carl Anderson & Gloria Loring, Friend
7	7	Stacey Q, Two Of Hearts
8	6	Berlin, Take My Breath Away (Love The
9	5	Lionel Richie, Dancing On The Ceiling
10	10	Miami Sound Machine, Words Get In The
11	11	Regina, Baby Love
12	13	Steve Winwood, Higher Love
13	13	Klymaxx, Man Size Love (From "Running
14	14	Run-D.M.C., Walk This Way
15	15	Peter Cetera, Glory Of Love (Theme Fr
16	16	New Edition, Earth Angel
17	17	Loverboy, Heaven In Your Eyes
18	18	The Monkees, That Was Then, This Is N
19	15	Patti LaBelle, Oh, People
20	20	Glass Tiger, Don't Forget Me (When I
21	27	Huey Lewis & The News, Stuck With You
22	22	Daryl Hall, Dreamtime
23	23	Billy Ocean, Love Zone
24	24	Double, The Captain Of Her Heart
25	20	El DeBarge, Love Always
26	30	Janet Jackson, When I Think Of You
27	27	Genesis, Throwing It All Away
28	28	Anita Baker, Sweet Love
29	29	Luther Vandross, Give Me The Reason
30	36	Air Supply, Lonely Is The Night
31	31	Van Halen, Love Walks In
32	22	The Jets, Private Number
33	33	Don Johnson, Heartbeat
34	34	Cyndi Lauper, True Colors
35	35	Tina Turner, Typical Male
EX	EX	Bob Seger & The Silver Bullet Band, I
EX	EX	Robert Palmer, I Didn't Mean To Turn
EX	EX	Journey, Girl Can't Help It

GOLD

KISS 108 FM
Boston — P.D. Sunny Joe White

1	3	Lisa Lisa & Cult Jam With Full Force,
2	6	Gwen Guthrie, Ain't Nothin' Goin' On
3	8	Lionel Richie, Dancing On The Ceiling
4	6	Michael McDonald, Sweet Freedom
5	7	Eurythmics, Missionary Man
6	5	Patti LaBelle, Oh, People
7	16	Janet Jackson, When I Think Of You
8	15	Huey Lewis & The News, Stuck With You
9	11	Run-D.M.C., Walk This Way
10	14	Double, The Captain Of Her Heart
11	13	Simply Red, Money$ Too Tight (To Ment
12	21	Stacey Q, Two Of Hearts
13	16	Klymaxx, Man Size Love (From "Running
14	20	Daryl Hall, Dreamtime
15	18	Billy Ocean, Love Zone
16	22	Billy Joel, A Matter Of Trust
17	15	Glass Tiger, Don't Forget Me (When I'
18	22	Honeymoon Suite, What Does It Take
19	EX	Tina Turner, Typical Male
20	24	El DeBarge, Love Always
21	25	Van Halen, Love Walks In
22	27	Robert Palmer, I Didn't Mean To Turn
23	28	Thompson Twins, Nothing In Common
24	30	Paul McCartney, Press
25	32	Nu Shooz, Point Of No Return
26	20	The Jets, Private Number
27	31	Genesis, Throwing It All Away
28	30	ZZ Top, Velcro Fly
29	30	Anita Baker, Sweet Love
30	EX	Cyndi Lauper, True Colors
31	23	Loverboy, Heaven In Your Eyes
32	EX	Rod Stewart, Another Heartache
33	EX	Pet Shop Boys, Love Comes Quickly
34	EX	Sheena Easton, So Far So Good (From "
35	EX	Don Johnson, Heartbeat
A	—	Toto, I'll Be Over You
A	—	Chicago, 25 Or 6 To 4
A	—	Eddie Money, Take Me Home Tonight
A	—	Cameo, Word Up
A	—	Ashford & Simpson, Count Your Blessin
A	—	New Edition, Earth Angel
A	—	Boomerang, When The Phone Stops Ringi
EX	EX	Alvin Lee, Detroit Diesel
EX	EX	Triumph, Somebody's Out There
EX	EX	Alice Cooper, He's Back
EX	EX	Journey, Girl Can't Help It
EX	EX	Peter Gabriel, In Your Eyes
EX	EX	GTR, The Hunter
EX	EX	Mick Jagger, Ruthless People
EX	EX	Luther Vandross, Give Me The Reason
EX	EX	Sparks, Music That You Can Dance To
EX	EX	Doctor And The Medics, Spirit In The
EX	EX	The Fabulous Thunderbirds, Wrap It Up
EX	EX	Paul Simon, You Can Call Me Al
EX	EX	Air Supply, Lonely Is The Night

96TIC-FM
Hartford — P.D. Gary Wall

1	1	Timex Social Club, Rumors
2	2	Carl Anderson & Gloria Loring, Friend
3	3	Run-D.M.C., Walk This Way
4	4	Lionel Richie, Dancing On The Ceiling
5	5	Steve Winwood, Higher Love
6	6	Huey Lewis & The News, Stuck With You
7	7	The B-52's, Summer Of Love
8	8	Regina, Baby Love
9	9	Madonna, Papa Don't Preach
10	10	Berlin, Take My Breath Away (Love The
11	11	Miami Sound Machine, Words Get In The
12	12	Michael McDonald, Sweet Freedom
13	13	Peter Cetera, Glory Of Love (Theme Fr
14	14	Klymaxx, Man Size Love (From "Running
15	15	Billy Ocean, Love Zone
16	16	Belinda Carlisle, Mad About You
17	11	Paul McCartney, Press
18	16	The Monkees, That Was Then, This Is N
19	19	Janet Jackson, When I Think Of You
20	20	Lisa Lisa & Cult Jam With Full Force,
21	21	Stacey Q, Two Of Hearts
22	23	Daryl Hall, Dreamtime
23	23	Don Johnson, Heartbeat
24	24	Billy Joel, A Matter Of Trust
25	25	Genesis, Throwing It All Away
26	26	Jermaine Stewart, We Don't Have To Ta
27	27	Nu Shooz, Point Of No Return
28	28	Robert Palmer, I Didn't Mean To Turn
29	29	Wham!, The Edge Of Heaven
30	30	Van Halen, Love Walks In
31	31	Anita Baker, Sweet Love
32	32	Tina Turner, Typical Male
33	32	Double, The Captain Of Her Heart
34	34	Cyndi Lauper, True Colors
35	35	Ric Ocasek, Emotion In Motion

98! WCAU-FM
Philadelphia — P.D. Scott Walker

1	6	Carl Anderson & Gloria Loring, Friend
2	3	Lionel Richie, Dancing On The Ceiling
3	7	Huey Lewis & The News, Stuck With You
4	16	Miami Sound Machine, Words Get In The
5	6	Michael McDonald, Sweet Freedom
6	7	Berlin, Take My Breath Away (Love The
7	1	Steve Winwood, Higher Love
8	9	Glass Tiger, Don't Forget Me (When I
9	16	Daryl Hall, Dreamtime
10	13	Run-D.M.C., Walk This Way
11	15	Stacey Q, Two Of Hearts
12	4	Bananarama, Venus
13	16	Paul McCartney, Press
14	17	Regina, Baby Love
15	18	Robert Palmer, I Didn't Mean To Turn
16	21	Double, The Captain Of Her Heart
17	22	Genesis, Throwing It All Away
18	16	Billy Ocean, Love Zone
19	20	ZZ Top, Velcro Fly
20	22	Simply Red, Money$ Too Tight (To Ment
21	23	Honeymoon Suite, What Does It Take
22	27	Janet Jackson, When I Think Of You
23	24	Klymaxx, Man Size Love (From "Running
24	25	Van Halen, Love Walks In
25	30	El DeBarge, Love Always
26	36	Anita Baker, Sweet Love
27	31	Loverboy, Heaven In Your Eyes
28	29	Air Supply, Lonely Is The Night
29	33	Tina Turner, Typical Male
30	31	Patti LaBelle, Oh, People
31	35	Lisa Lisa & Cult Jam With Full Force,
32	34	Billy Joel, A Matter Of Trust
33	EX	Don Johnson, Heartbeat
34	37	Paul Simon, You Can Call Me Al
35	36	Cyndi Lauper, True Colors
36	39	Bon Jovi, You Give Love A Bad Name
A37	—	Rod Stewart, Another Heartache
38	38	Eurythmics, Missionary Man
39	40	Sheena Easton, So Far So Good (From "
40	EX	Brechin, Even When Your Gone With Me
41	EX	Toto, I'll Be Over You
42	EX	Chicago, 25 Or 6 To 4
43	EX	Journey, Girl Can't Help It
A	—	Midnight Star, Midas Touch
A	—	Luther Vandross, Give Me The Reason

Power Hits B94 FM
Pittsburgh — P.D. Nick Ferrara

1	4	Lisa Lisa & Cult Jam With Full Force,
2	2	Run-D.M.C., Walk This Way
3	3	Stacey Q, Two Of Hearts
4	6	Huey Lewis & The News, Stuck With You
5	1	Carl Anderson & Gloria Loring, Friend
6	13	The Beatles, Twist And Shout
7	11	Janet Jackson, When I Think Of You
8	8	Berlin, Take My Breath Away (Love The
9	16	Lionel Richie, Dancing On The Ceiling
10	5	Bananarama, Venus
11	13	Billy Ocean, Love Zone
12	16	Anita Baker, Sweet Love
13	13	Regina, Baby Love
14	6	Timex Social Club, Rumors
15	1	Steve Winwood, Higher Love
16	21	Patti LaBelle, Oh, People
17	16	The Jets, Private Number
18	25	Tina Turner, Typical Male
19	29	Daryl Hall, Dreamtime
20	23	Genesis, Throwing It All Away
21	27	Don Johnson, Heartbeat
22	14	Peter Cetera, Glory Of Love (Theme Fr
23	30	Van Halen, Love Walks In
24	24	David Lee Roth, Yankee Rose
25	20	Cyndi Lauper, True Colors
26	15	Madonna, Papa Don't Preach
27	28	New Edition, Earth Angel
28	EX	Gwen Guthrie, Ain't Nothin' Goin' On
29	16	The Art Of Noise With Max Headroom, P
30	EX	Chicago, 25 Or 6 To 4
A	—	Robert Palmer, I Didn't Mean To Turn
A	—	Cameo, Word Up
A	—	Orange Juice Jones, The Rain
EX	EX	Talking Heads, Wild Wild Life
EX	EX	Double, The Captain Of Her Heart

Z-93
Atlanta — P.D. Bob Case

1	1	Carl Anderson & Gloria Loring, Friend
2	4	Bananarama, Venus
3	3	Klymaxx, Man Size Love (From "Running
4	8	Lionel Richie, Dancing On The Ceiling
5	7	Run-D.M.C., Walk This Way
6	5	Timex Social Club, Rumors
7	2	Steve Winwood, Higher Love
8	10	Michael McDonald, Sweet Freedom
9	23	Billy Ocean, Love Zone
10	15	Huey Lewis & The News, Stuck With You
11	30	Eurythmics, Missionary Man
12	13	ZZ Top, Velcro Fly
13	14	Glass Tiger, Don't Forget Me (When I'
14	16	Daryl Hall, Dreamtime
15	17	Double, The Captain Of Her Heart
16	29	Van Halen, Love Walks In
17	16	David Lee Roth, Yankee Rose
18	6	Regina, Baby Love
19	22	Loverboy, Heaven In Your Eyes
20	6	Jeffrey Osborne, You Should Be Mine (
21	28	Miami Sound Machine, Words Get In The
22	20	Genesis, Throwing It All Away
23	EX	Stacey Q, Two Of Hearts
24	27	Billy Joel, A Matter Of Trust
25	26	Janet Jackson, When I Think Of You
26	31	Anita Baker, Sweet Love
27	[illegible]	The Fabulous Thunderbirds, Wrap It Up
28	32	Don Johnson, Heartbeat
29	33	Simply Red, Money$ Too Tight (To Ment
30	EX	Cyndi Lauper, True Colors
31	34	Sheena Easton, So Far So Good (From "
32	EX	Tina Turner, Typical Male
33	EX	Journey, Girl Can't Help It
34	35	The Jets, Private Number
35	EX	Peter Gabriel, In Your Eyes
36	EX	Luther Vandross, Give Me The Reason
37	EX	Robert Palmer, I Didn't Mean To Turn
38	EX	Rod Stewart, Another Heartache
A	—	Paul McCartney, Press
A	—	Chicago, 25 Or 6 To 4
A	—	Toto, I'll Be Over You
A	—	The Art Of Noise With Max Headroom, P

Q105
Tampa — O.M. Mason Dixon

1	1	Steve Winwood, Higher Love
2	3	Madonna, Papa Don't Preach
3	4	Bananarama, Venus
4	2	Belinda Carlisle, Mad About You
5	6	Lionel Richie, Dancing On The Ceiling
6	6	Huey Lewis & The News, Stuck With You
7	6	Timex Social Club, Rumors
8	16	Miami Sound Machine, Words Get In The
9	11	Michael McDonald, Sweet Freedom
10	5	Carl Anderson & Gloria Loring, Friend
11	13	Double, The Captain Of Her Heart
12	14	Run-D.M.C., Walk This Way
13	17	Berlin, Take My Breath Away (Love The
14	16	Daryl Hall, Dreamtime
15	18	Genesis, Throwing It All Away
16	7	Peter Cetera, Glory Of Love (Theme Fr
17	20	Don Johnson, Heartbeat
18	22	Cyndi Lauper, True Colors
19	21	Billy Ocean, Love Zone
20	23	Regina, Baby Love
21	30	El DeBarge, Love Always
22	29	Anita Baker, Sweet Love
23	24	Eurythmics, Missionary Man
24	25	Tina Turner, Typical Male
25	27	Billy Joel, A Matter Of Trust
26	28	Janet Jackson, When I Think Of You
27	30	Toto, I'll Be Over You
28	12	Mike & The Mechanics, Taken In
29	EX	Glass Tiger, Don't Forget Me (When I'
A30	—	Van Halen, Love Walks In
EX	EX	The Art Of Noise With Max Headroom, P
EX	EX	Klymaxx, Man Size Love (From "Running
EX	EX	Downs In Price, New York Hold Her Tig
EX	EX	Gwen Guthrie, Ain't Nothin' Goin' On
EX	EX	Honeymoon Suite, What Does It Take
EX	EX	Patti LaBelle, Oh, People

Z95 WYTZ
Chicago — P.D. Jan Jeffries

1	1	Bananarama, Venus
2	3	Carl Anderson & Gloria Loring, Friend
3	5	Lionel Richie, Dancing On The Ceiling
4	9	Huey Lewis & The News, Stuck With You
5	2	Madonna, Papa Don't Preach
6	7	Run-D.M.C., Walk This Way
7	13	Regina, Baby Love
8	4	Timex Social Club, Rumors
9	6	Peter Cetera, Glory Of Love (Theme Fr
10	8	Steve Winwood, Higher Love
11	16	Miami Sound Machine, Words Get In The
12	16	Stacey Q, Two Of Hearts
13	10	Belinda Carlisle, Mad About You
14	13	Berlin, Take My Breath Away (Love The
15	11	Michael McDonald, Sweet Freedom
16	14	Klymaxx, Man Size Love (From "Running
17	21	Robert Palmer, I Didn't Mean To Turn
18	20	Daryl Hall, Dreamtime
19	22	Glass Tiger, Don't Forget Me (When I'
20	22	Double, The Captain Of Her Heart
21	13	David Lee Roth, Yankee Rose
22	17	The Monkees, That Was Then, This Is N
23	31	Genesis, Throwing It All Away
24	29	Janet Jackson, When I Think Of You
25	27	Thompson Twins, Nothing In Common
26	30	Tina Turner, Typical Male
27	[illegible]	Cyndi Lauper, True Colors
28	24	Janet Jackson, Nasty
29	26	Rod Stewart, Love Touch (Theme From "
30	30	Sheena Easton, So Far So Good (From "
31	25	Wham!, The Edge Of Heaven
32	32	ZZ Top, Velcro Fly
33	34	Loverboy, Heaven In Your Eyes
34	35	Talking Heads, Wild Wild Life
35	36	The Art Of Noise With Max Headroom, P
36	37	Bob Seger & The Silver Bullet Band, I
37	38	Journey, Girl Can't Help It
38	40	Toto, I'll Be Over You
39	EX	Billy Ocean, Love Zone
40	29	Genesis, Invisible Touch
A	—	Ric Ocasek, Emotion In Motion
EX	EX	Don Johnson, Heartbeat

WMMS 100.7 FM
Cleveland — P.D. Kid Leo

1	3	Huey Lewis & The News, Stuck With You
2	2	Berlin, Take My Breath Away (Love The
3	1	Steve Winwood, Higher Love
4	4	Lionel Richie, Dancing On The Ceiling
5	10	Daryl Hall, Dreamtime
6	7	Van Halen, Love Walks In
7	13	Carl Anderson & Gloria Loring, Friend
8	5	Michael McDonald, Sweet Freedom
9	20	Genesis, Throwing It All Away
10	23	Don Johnson, Heartbeat
11	13	The Fabulous Thunderbirds, Wrap It Up
12	11	Glass Tiger, Don't Forget Me (When I
13	16	Eurythmics, Missionary Man
14	6	Bananarama, Venus
15	16	Southside Johnny & The Jukes, Walk Aw
16	16	Billy Joel, A Matter Of Trust
17	8	One To One, Angel In My Pocket
18	5	The Monkees, That Was Then, This Is N
19	27	Robert Palmer, I Didn't Mean To Turn
20	29	Run-D.M.C., Walk This Way
21	24	Doctor And The Medics, Spirit In The
22	31	Loverboy, Heaven In Your Eyes
23	28	Simply Red, Money$ Too Tight (To Ment
24	30	Tina Turner, Typical Male
25	33	Cyndi Lauper, True Colors
26	17	Billy Sullivan, Never Again Without Y
27	14	David Lee Roth, Yankee Rose
28	24	ZZ Top, Velcro Fly
29	20	Bob Seger & The Silver Bullet Band, I
30	29	Eddie Money, Take Me Home Tonight
31	16	Kenny Loggins, Playing With The Boys
32	32	Nu Shooz, Point Of No Return
33	EX	Peter Gabriel, In Your Eyes
34	EX	Regina, Baby Love
35	EX	Paul McCartney, Press
36	EX	Billy Ocean, Love Zone
37	40	The Blow Monkeys, Wicked Ways
38	EX	Journey, Girl Can't Help It
39	EX	Rod Stewart, Another Heartache
40	EX	John Fogerty, Eye Of The Zombie
A	—	Ric Ocasek, Emotion In Motion
A	—	Luis Cardenas, Runaway
A	—	Giuffria, Love You Forever
A	—	Toto, I'll Be Over You
A	—	The Art Of Noise With Max Headroom, P
EX	EX	Double, The Captain Of Her Heart
EX	EX	Alvin Lee, Detroit Diesel
EX	EX	Paul Simon, You Can Call Me Al
EX	EX	Sheena Easton, So Far So Good (From "
EX	EX	Triumph, Somebody's Out There
EX	EX	Bon Jovi, You Give Love A Bad Name
EX	EX	La Marca, When You Question Love
EX	EX	Dolby's Cube, Howard The Duck
EX	EX	R.E.M., Fall On Me
EX	EX	Boys Don't Cry, Cities On Fire

G98
Cleveland — P.D. Phil LoCascio

1	1	Steve Winwood, Higher Love
2	4	Lionel Richie, Dancing On The Ceiling
3	2	Timex Social Club, Rumors
4	12	Carl Anderson & Gloria Loring, Friend
5	7	Berlin, Take My Breath Away (Love The
6	8	Bananarama, Venus
7	3	Madonna, Papa Don't Preach
8	8	Michael McDonald, Sweet Freedom
9	11	Huey Lewis & The News, Stuck With You
10	13	Genesis, Throwing It All Away
11	16	Glass Tiger, Don't Forget Me (When I
12	14	Van Halen, Love Walks In
13	16	Regina, Baby Love
14	16	Run-D.M.C., Walk This Way
15	24	Billy Ocean, Love Zone
16	5	Wham!, The Edge Of Heaven
17	20	Daryl Hall, Dreamtime
18	22	Miami Sound Machine, Words Get In The
19	19	David Lee Roth, Yankee Rose
20	6	Peter Cetera, Glory Of Love (Theme Fr
21	10	Jermaine Stewart, We Don't Have To To
22	25	Tina Turner, Typical Male
23	26	Klymaxx, Man Size Love (From "Running
24	27	ZZ Top, Velcro Fly
25	28	Simply Red, Money$ Too Tight (To Ment
26	29	Double, The Captain Of Her Heart
27	[illegible]	Belinda Carlisle, Mad About You
A28	—	Janet Jackson, When I Think Of You
A29	—	Billy Joel, A Matter Of Trust
A30	—	Cyndi Lauper, True Colors
31	23	Peter Gabriel, Sledgehammer

Z95.5 WCZY
Detroit — P.D. Brian Patrick

1	8	Berlin, Take My Breath Away (Love The
2	2	Lionel Richie, Dancing On The Ceiling
3	3	Bananarama, Venus
4	1	Carl Anderson & Gloria Loring, Friend
5	5	Steve Winwood, Higher Love
6	7	Klymaxx, Man Size Love (From "Running
7	16	New Edition, Earth Angel
8	13	Huey Lewis & The News, Stuck With You
9	13	Billy Ocean, Love Zone
10	14	Stacey Q, Two Of Hearts
11	6	David Lee Roth, Yankee Rose
12	6	Michael McDonald, Sweet Freedom
13	16	Regina, Baby Love
14	19	Daryl Hall, Dreamtime
15	30	Run-D.M.C., Walk This Way
16	15	Miami Sound Machine, Words Get In The
17	9	Timex Social Club, Rumors
18	21	Simply Red, Money$ Too Tight (To Ment
19	27	Anita Baker, Sweet Love
20	11	Madonna, Papa Don't Preach
21	24	Paul McCartney, Press
22	26	Janet Jackson, When I Think Of You
23	11	Peter Cetera, Glory Of Love (Theme Fr
24	30	Eurythmics, Missionary Man
25	29	El DeBarge, Love Always
26	11	Billy Joel, A Matter Of Trust
27	22	Genesis, Throwing It All Away
28	22	Jermaine Stewart, We Don't Have To To
29	15	Belinda Carlisle, Mad About You
30	24	The Jets, Private Number
31	EX	Double, The Captain Of Her Heart
32	20	The Art Of Noise With Max Headroom, P
33	30	Luther Vandross, Give Me The Reason
34	EX	Bob Seger & The Silver Bullet Band, I
35	30	Five Star, Can't Wait Another Minute
36	EX	Cyndi Lauper, True Colors
37	40	Thompson Twins, Nothing In Common
38	EX	Tina Turner, Typical Male
39	24	Peter Gabriel, Sledgehammer
40	EX	Patti LaBelle, Oh, People
EX	EX	Glass Tiger, Don't Forget Me (When I'
EX	EX	Van Halen, Love Walks In
EX	EX	Don Johnson, Heartbeat

WLOL 99X

Minneapolis — PD: Tac Hammer

1	1	Lionel Richie, Dancing On The Ceiling
2	2	Glass Tiger, Don't Forget Me When I
3	3	Huey Lewis & The News, Stuck With You
A	A	Daryl Hall, Dreamtime
5	5	Michael McDonald, Sweet Freedom
A	9	Miami Sound Machine, Words Get In The
7	LI	Billy Joel, A Matter Of Trust
8	6	Regina, Baby Love
9	11	Berlin, Take My Breath Away (Love The
10	10	Bananarama, Venus
11	1A	Paul McCartney, Press
12	10	Loverboy, Heaven In Your Eyes
13	13	Genesis, Throwing It All Away
1A	19	Thompson Twins, Nothing In Common
15	6	Steve Winwood, Higher Love
16	16	The Jets, Private Number
17	17	Times Social Club, Rumors
18	26	Billy Ocean, Love Zone
19	23	Janet Jackson, When I Think Of You
20	24	Kenny Loggins, Playing With The Boys
21	20	Limited Warranty, Nite Ride
22	25	Cyndi Lauper, True Colors
23	27	Paul Simon, You Can Call Me Al
24	7	Rhymaxx, Man Size Love (From "Running
25	29	Honeymoon Suite, What Does It Take
26	28	Don Johnson, Heartbeat
27	30	Sheena Easton, So Far So Good (From
28	33	Tina Turner, Typical Male
29	32	Carl Anderson & Gloria Loring, Friend
30	30	Talking Heads, Nail Will Life
31	36	Journey, Girl Can't Help It
32	12	Wax & The Mechanics, Taken In
33	EX	Toto, I Be Over You
A34	—	Ric Ocasek, Emotion In Motion
35	21	Double, The Captain Of Her Heart
A36	—	Human League, Human
A	—	Stacey Q, Two Of Hearts
8	—	The Art Of Noise With Max Headroom, P
EX	EX	The Beatles, Twist And Shout

POWER 106 FM

Houston — PD: Paul Christy

1	6	The Beatles, Twist And Shout
2	9	Huey Lewis & The News, Stuck With You
3	5	Berlin, Take My Breath Away (Love The
4	4	Run-D M C, Walk This Way
5	8	Lionel Richie, Dancing On The Ceiling
6	10	Michael McDonald, Sweet Freedom
7	1	Bananarama, Venus
8	15	Daryl Hall, Dreamtime
9	18	Miami Sound Machine, Words Get In The
10	2	Steve Winwood, Higher Love
11	17	Genesis, Throwing It All Away
12	LI	Double, The Captain Of Her Heart
LI	19	Glass Tiger, Don't Forget Me When I
14	3	Regina, Baby Love
15	7	Madonna, Papa Don't Preach
16	11	Peter Cetera, Glory Of Love (Theme Fr
17	12	Carl Anderson & Gloria Loring, Friend
18	18	23 Top, Velcro Fly
19	22	Anita Baker, Sweet Love
20	27	Rhymaxx, Man Size Love (From "Running
21	28	Loverboy, Heaven In Your Eyes
22	34	Stacey Q, Two Of Hearts
23	24	Honeymoon Suite, What Does It Take
24	30	Eurythmics, Missionary Man
25	26	Doctor And The Medics, Spasm In The
26	29	Billy Ocean, Love Zone
27	31	El DeBarge, Love Always
28	25	Air Supply, Lonely Is The Night
29	32	Janet Jackson, When I Think Of You
30	30	Van Halen, Love Walks In
31	33	Robert Palmer, I Didn't Mean To Turn
32	38	Paul McCartney, Press
33	35	Eddie Money, Take Me Home Tonight
34	39	Patti LaBelle, Oh People
35	EX	Don Johnson, Heartbeat
36	37	Billy Joel, A Matter Of Trust
37	40	Journey, Girl Can't Help It
38	EX	Simply Red, Money's Too Tight (To Ment
39	EX	Tina Turner, Typical Male
AA0	—	Cyndi Lauper, True Colors
A	—	The Moody Blues, The Other Side Of Li
A	—	The Art Of Noise With Max Headroom, I
A	—	Lisa Lisa & Cult Jam With Full Force,
A	—	Triumph, Somebody Out There
A	—	Luis Cardenas, Runaway
EX	EX	Rod Stewart, Another Heartache
EX	EX	Gwen Guthrie, Ain't Nothin' Goin' On
EX	EX	Sheena Easton, So Far So Good (From
EX	EX	Take It Be Over You
EX	EX	Alice Cooper, He's Back

93Q

Houston — PD: John Lander

1	1	Peter Cetera, Glory Of Love (Theme fr
2	2	Doctor And The Medics, Spasm In The
3	3	Bananarama, Venus
8	A	Lionel Richie, Dancing On The Ceiling
5	5	The Beatles, Twist And Shout
6	6	Huey Lewis & The News, Stuck With You
7	7	The Monkees, That Was Then This Is N
6	8	Carl Anderson & Gloria Loring, Friend
8	8	Berlin, Take My Breath Away (Love The
10	10	Stacey Q, Two Of Hearts
11	11	Eurythmics, Missionary Man
12	12	Madonna, Papa Don't Preach
13	13	Miami Sound Machine, Words Get In The
14	14	Glass Tiger, Don't Forget Me (When I
15	15	Regina, Baby Love
16	16	Billy Ocean, Love Zone
17	17	New Edition, Earth Angel
18	18	Steve Winwood, Higher Love
19	19	Rod Stewart, Love Touch (Theme From
20	20	Run-D M C, Walk This Way
21	21	Peter Gabriel, Sledgehammer
22	22	Miami, The Edge Of Heaven
23	23	ZZ Top, Velcro Fly
24	24	Janet Jackson, When I Think Of You
25	25	Double, The Captain Of Her Heart
26	26	GTR, The Hunter
27	27	Times Social Club, Rumors
28	28	Kenny Loggins, Danger Zone
29	29	Lisa Lisa & Cult Jam With Full Force
30	30	Uptown, I Know I'm Losing You
A	EX	Chris DeBurgh, The Lady In Red
A	EX	Tina Turner, Typical Male
A	EX	Cyndi Lauper, True Colors
EX	EX	Daryl Hall, Dreamtime
EX	EX	Genesis, Throwing It All Away
EX	EX	Kenny Loggins, Playing With The Boys

KMEL 106

San Francisco — PD: Steve Rivers

1	2	Run-D M C, Walk This Way
2	A	Luther Vandross, Give Me The Reason
3	3	Gwen Guthrie, Ain't Nothin' Goin' On
4	6	Janet Jackson, When I Think Of You
5	5	Miami Sound Machine, Words Get In The
6	7	Lisa Lisa & Cult Jam With Full Force
7	11	Anita Baker, Sweet Love
8	10	No Shoes, Point Of No Return
9	1	Steve Winwood, Higher Love
10	14	Lionel Richie, Dancing On The Ceiling
11	12	Glass Tiger, Don't Forget Me (When I
12	8	The Beatles, Twist And Shout
13	13	Simply Red, Money's Too Tight (To Ment
14	16	Genesis, Throwing It All Away
15	15	Thompson Twins, Nothing In Common
16	17	The Art Of Noise With Max Headroom, P
17	18	Huey Lewis & The News, Stuck With You
18	18	Eddie Money, Take Me Home Tonight
19	11	New Edition, Earth Angel
20	24	Orange Juice Jones, The Rain
A21	—	Eurythmics, Missionary Man
22	25	Billy Ocean, Love Zone
23	23	Daryl Hall, Dreamtime
24	26	El DeBarge, Love Always
25	28	Tina Turner, Typical Male
26	33	Five Star, Can't Wait Another Minute
27	31	Robert Palmer, I Didn't Mean To Turn
28	30	Cameo, Word Up
29	29	The Jets, Private Number
30	32	Cyndi Lauper, True Colors
31	35	Patti LaBelle, Oh People
32	6	Bananarama, Venus
33	EX	Peter Gabriel, In Your Eyes
34	22	Double, The Captain Of Her Heart
35	EX	Pet Shop Boys, Love Comes Quickly
EX	EX	Sheena Easton, So Far So Good (From
A	—	Human League, Human
A	—	Madonna, True Blue

This space contributed as a public service

MAKE THIS THE YEAR YOU BLOW SMOKING OUT OF YOUR LIFE.

AMERICAN CANCER SOCIETY

Great American Smokeout–Nov.20

Local Record Co. Reps Can Provide Reliable Input

LAST MONTH, our focus was on the program director's No. 1 ally *inside* the radio station (Billboard, Aug. 9) This time, we'll focus on the PD's strongest ally outside the station. Who is it? It's the record company local promotion person.

First, a little-known fact Before I worked in radio professionally, I did local record promotion for more than two years. In this job, I got inside *every* station in my territory and learned a lot from the pros.

When talking in private, too many PDs seem to enjoy belittling and maligning record promotion people. (I didn't say all. I said many.) There are more unprofessional PDs than unprofessional promotion people.

A second little-known fact is that some of the most successful people who programmed records for the past 30 years owe an important part of their successes to their *trust* in local record reps. Reliable input from local promo people contributed to the accomplished careers of Bill Drake, Alan Freed, Buzz Bennett, Rick Sklar, Scott Shannon, Kent Burkhart, Dick Clark, Bill Stewart, and Todd Storz. They knew it and now you know it too.

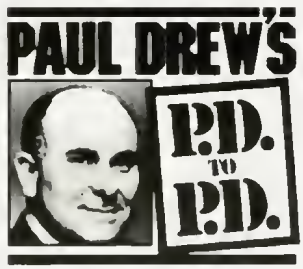
THERE WAS A MUTUAL respect between the programming and the local record rep. Their information *and* options were a vital tool. In a sense, to each of these supersuccessful people, the local record man was a programming consultant. He had a real sense of the marketplace Most provided the station with inpot and advice on radio talent in other markets, contests, and promotions Most also provided solid tips on happening records other than their own.

Today's local promoter is really a marketing manager and is better informed and equipped He or she is the backbone of the record company, representing the company and the artists in the market. It's a big responsibility. This hard-working, dedicated professional is in contact with the record company two, three, or four times a day The information about what's happening and what's not with product or artists is up to the minute.

A programmer needs reliable information for making programming decisions. The PDs' and MDs' music decisions are an investment of the station's time allocation. It's an investment for the stations and the record company All the players involved work hard to avoid taking unnecessary risks However, risks must be taken. That's business

I've long thought about what a different relationship radio might have with the records it adds and drops, the rotations, if this vital programming source was part of a PD's budget—that is, if there were a cost to the station as there is in TV.

How would PDs' and MDs' thinking be affected if the station were required to pay $1,000 for the broadcast rights to play the new Cyndi Lauper record a specified number of times for 13 weeks? After four weeks, what happens when the PD begins to think about dropping it because it's not moving as fast as expected. There's no rebate and only $500 left in the current budget cycle to pay for a replacement. (Records by new artists would cost less.) Local and network TV programmers make their decisions on what to program with eyes constantly on the budget and the balance sheet



TODAY'S LOCAL RECORD promotion manager has a passion for the product. What about the PD and MD? Years ago, I recall hearing Chuck Blore use the expression, "a passion to program." Most radio people started in radio with a love, a passion When you've lost it, for whatever reason, it's time to get out. If you don't, you're a fraud and sooner or later both management and the audience will find you out.

Listen to the records the local rep brings to your attention. Do it more than once. Do it in the presence of others. Records sound one way when you listen alone, another when others are with you. If you're a PD or MD with your head stuck in the research box, I pity you Research is fine It's a great tool. As Lee Arnold once said, "Research is like a lamppost. Use it to illuminate, not to lean on."

I admire the well-deserved success of KPWR's "Power 106" in Los Angeles. The concept is total sound. Music is written with emotion. Music is performed with emotion. Music is heard with emotion. You'd best be programming it with emotion If you like the record enough to add it for your station's audience, love it enough to play it a lot.

WHAT ABOUT HYPE? If the record company isn't excited about its product, who will be? (If you don't promote your station, who will?) Today, record companies rarely, if ever, sign anyone for business politics. Companies may drop or bury an artist because previous management was responsible for the signing, but the cost of releasing any record is so great, every record released has its importance to the company's goals.

It's easy to understand why labels were issuing so much foreign product in recent years It was pretested and chart proven. The record company also *knows* the value of radio's research and ringing cash registers. Neither is hype Both are the results of real people reacting I promise you—the public won't put its money down for bad records

Recently in Billboard RCA Ariola chief Elliot G[illegible] suggested the many b[illegible] sic brings [illegible] absolutely right. Television couldn't survive on a diet of reruns and old movies. Only a handful of yesterday's TV stars hit it a second time. Certain names are good for initial movie boxoffice action, but with radio and records it begins with the song, then the sound, and the repetition. Clive Davis' masterminding of Whitney Houston's recording career brought the highest rewards to records (Arista) and radio. Both contributed to the growth of the new superstar

Many local promotion people played important roles in the programming of stations I've programmed or consulted. Here's a third little-known fact: In every new market I've entered, the first 10 days to two weeks included lengthy, individual discussions with local label reps. Other than the resident radio freak, who else knows more about what's happened and what's going on, not to mention being able to provide suggestions on what to do? Someone once said, "The smart man asks when he doesn't know And, sometimes when he does."

Special thanks to the label executives who helped me prepare this article: Warner Bros' Rich Fitzgerald, MCA's Steve Meyer, A&M's Charlie Minor, United Artists' Bob Greenberg, Motown's [illegible] gan (who was [illegible] by Bill D[illegible] er pro- Never'h, Geffen/Elektra's Dave [illegible] pitol's Susan Ep-

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Moody Blues, ELP Enjoy Renewed Success

BY STEVE GETT

NEW YORK In addition to launching relatively new acts like Bananarama and Cinderella, one of PolyGram's major priorities this summer has been to work with two veteran U.K. rock groups, the Moody Blues and ELP.

Record companies often face tougher tasks re-establishing once-successful bands than they do in breaking new talent. News of release on life. Aside from scoring hits on the Hot 100 Singles chart with "Your Wildest Dreams" and, more recently, the album's title track, the group has also enjoyed strong boxoffice draws on its marathon U.S. tour.

'The whole key was retaining the essence of their sound but making it more modern'

unions and comebacks by veteran acts tend to elicit skeptical reactions within the industry.

"People sometimes look at these sort of things as an opportunity to pick up a lot of money in one quick bang and see them as a pension fund. But that's not been the case with the Moody Blues or ELP," says Jim Lewis, vice president of a&r for PolyGram.

The success of the Moody Blues' latest album, "The Other Side Of Life," has given the group a new

Emerson, Lake, & Powell—referred to as ELP even though original drummer Carl Palmer has been replaced by Cozy Powell—returned to the concert circuit Aug. 15 in El Paso, Texas, kicking off a series of Westwood One-sponsored dates to promote its new self-titled album.

Though ELP peaked at No. 60 on the Hot 100 Singles chart with the album's first single, "Touch And Go," the song generated significant airplay on album rock radio. PolyGram executives predict that a second single, "Lay Down Your Guns," released this week, will be a stronger pop crossover.

Actively involved in bringing ELP and the Moody Blues back into the limelight, Lewis has enjoyed a long history of working with both acts.

"I first came into contact with the Moody Blues about six years ago and worked as their in-house product manager/marketing guy on the 'Long Distance Voyager' album in '81," says Lewis.

The Moody Blues sold more than 2 million copies of the chart-topping "Long Distance Voyager" album, but its successor, "The Present," barely reached gold certification, failing to generate any top 40 hits. By the beginning of 1985, the band's label contract had expired.

"At that point I was heading the international repertoire department and the decision had to be made as to whether we wanted to go ahead with the band," says Lewis.

"I was a firm believer in their potential and had a lot of faith in Justin Hayward and John Lodge's ability to write good songs. More importantly, though, I felt they hadn't lost any of their enthusiasm."

Lewis says inking a new deal hinged on the Moody Blues' commitment to the label on future projects. "We sat down and had a lot of talks. They said they were willing to go on a worldwide tour and to really work with us at the company in terms of marketing, promotion, and everything," says Lewis.

"In the past, there had been a little distance because the band's contract with PolyGram came through London/Decca. When they signed a direct contract with us last year, they felt comfortable they could give us their 100% commitment."

As soon as contracts were signed, the Moody Blues began recording "The Other Side Of Life" in London, with Tony Visconti producing. "I spent quite a lot of time at the stu-

(Continued on page 32)

Eric Johnson Transcends Categories

Guitarist Plays New 'Tones'

BY TOM MOON

MIAMI Austin-based guitarist Eric Johnson has done the seemingly impossible with his Reprise debut album, "Tones," by attracting the interest of both album rock and jazz radio.

"A lot of the jazz stations will say it gets a little too rocky, but they're playing it alongside their Spyro Gyras," says Johnson. "And the rock stations could say it's not commercial enough, but they're hanging in there—we've just been getting real good reaction."

Equally split between jazz rock instrumentals and vocal selections, "Tones" is the kind of off-center product that runs the risk of falling through the famed cracks in radio playlisting. But Johnson's willingness to push in any category, and the musical sincerity of his album, have made the album something of an underground hit.

"It's a guitar record first and foremost," says Johnson. "I see it as a collage of tones and textures—I tried to create some new things with the guitar. But still, a lot of what I do transcends categories, and I know that doesn't make it any easier in the marketplace."

Johnson's "new things" often show the influence of such jazz guitarists as Wes Montgomery and John McLaughlin. Instrumentals such as "Soulful Terrain" and "Zap" share what he calls the "architecture of jazz," even though they are cast in a pop configuration.

"It comes from listening to a lot of different styles, and letting all that influence come into the music," he says.

Throughout "Tones," which was produced by David Tickle (Split Enz, Prince), Johnson is heard primarily in a trio format, supported by bassist Roscoe Beck and drummer Tommy Taylor. He handles lead vocals, with percussionist Jerry Marotta and Jennifer Warnes contributing background vocals.

Johnson began working on the Austin music scene when he was 15. In 1975, he hooked up with the Electromagnets, a respected fusion group with a regional reputation. Christopher Cross hired him to work on his smash debut album, and a career as a hired gun was born.

Johnson continued to work with a trio, Tickle heard him on a "Austin City Limits" program and convinced Warner Bros. to commit to a contract in the summer of 1985.

Johnson still has a long list of goals. "I'd like to learn to create music that's a little different, a refreshing mood that's never blown that way *before*," he says. "If I had a criticism of the first record, it's that the music is a little too subtle.

"I want a sound that strikes out at people, instead of one that sits there for people to pick up on—more like 'Zap.' But right now, with the record and the live shows [Johnson is touring clubs to support the album], it's like we're picking the lock so we can open the door."

PET SHOP BOYS POSTPONE FALL TOUR; MISSING PERSONS MISSING A PERSON!

by Steve Gett

LOS ANGELES **Pet Shop Boys** won't be playing U.S. concerts this year, after all. The British duo was set to kick off a tour of legitimate theatrical venues Oct. 31 in San Francisco.

When cornered at Hollywood's Le Mondrian hotel, where the group was staying while preparing for its Sept. 5 appearance on the MTV Awards show, manager **Tom Watkins** said, "The tour hasn't been cancelled—it's just been postponed."

The explanation? "It was a combination of various things," said Watkins. "The guys producing the tour, from the English National Opera, had outside commitments they couldn't get away from.

"Plus, we weren't completely comfortable with the marketing side of the tour—details on sponsorship and things like that still had to be worked out."

So when will Pet Shop Boys hit the road? "Early next year—we've just put the dates back two or three months," said Watkins.

Meanwhile, the manager revealed that EMI America will release a five-track minialbum, tentatively titled "Why Don't Ya," in late fall. The album will feature new material, with the song "Suburbia" set for single release.

ON THE BEAT

Artist news, touring, signings, venues . . . for those who need to know

MISSING IN ACTION: Only weeks after Capitol's release of the new **Missing Persons** album, "Color In My Life," charismatic vocalist **Dale Bozzio** has left the band to pursue a solo career. Bozzio broke the news at L.A.'s members-only club Tramp, where she was hanging out with friends, including the mighty **Dolph Lundgren** (of "Rocky IV" fame).

Future plans call for Bozzio to record a Capitol solo album. The remaining Missing Persons have yet to connect with a new singer, but be assured that their formidable musical pedigree won't keep them off the scene for long.

In fact, on Aug. 23, drummer **Terry Bozzio** and bassist **Patrick O'Hearn** accompanied **Duran Duran** guitarist **Andy Taylor** onstage at the Mountain Air Festival in northern California. Taylor's MCA debut solo set is due in October, and rumors are rife that he has left **Simon LeBon** and the other Durans.

SHORT TAKES I: Most of us have had to contend with the likes of **Cliff Robertson**, **Joan Rivers**, and **Burt Lancaster** advertising phone companies, but Pacific Bell is using **Carlos Santana** and **Bill Graham** in its TV promo spots . . . **Siobhan** of **Bananarama** was said to be delighted when **Prince** expressed interest in collaborating on a tune with the U.K. trio. The young lass reportedly approached him with the idea at a party following one of His Royal Purpleness' recent gigs in London . . . Following his triumphant stand at New York's Madison Square Garden last month, **Neil Diamond** sold out 14 shows at the Greek Theatre in L.A. . . . Former Mirage recording artist **Brenda K. Starr** has inked a new deal with MCA. Her first release for the label should be the **Stephen Lunt**-produced "What You See Is What You Get" . . . Onetime **Led Zeppelin** "pal" **Roy Harper** has been resigned by EMI in the U.K. . . . **Judas Priest** celebrated the end of its marathon U.S. tour with a party at the Palladium in New York following a concert at New Jersey's Meadowlands Arena. Guitarist **Glen Tipton** was seen chatting away in the Mike Todd Room with **Billy Idol**'s fret-burner, **Steve Stevens** . . . Top L.A. songwriter **Holly Knight** is playing West Coast gigs this month with her band, **Device**—definitely worth checking out . . . **U2** is in the studio recording its next album, with **Brian Eno** producing once again.

GOING APE: The **Monkees** reunion tour has proven so successful that it has been extended by a couple of months. The band's Sept. 5-7 concerts at the Greek Theatre in L.A. were sold out in advance, and now there's talk of upcoming trips to Europe, Australia, and Japan. Additional U.S. dates are also being considered for next year.

LOUDER THAN HELL: Comedian **Sam Kinison**, known for wild screaming antics during his act, has been attracting a host of hard rockers to his Sunday night spot at L.A.'s Comedy Store. Members of **Dio** and **Motley Crue**, including drummer **Tommy Lee** and his wife, **Heather Locklear**, were among those who showed for a recent appearance by the **Rodney Dangerfield** protégé.

Kinison's debut Warner Bros. comedy album is set to be released soon, but will have to be stickered with numerous warnings owing to its no-holds-barred offensive nature. At presstime, rumors were flying that label execs were wondering whether Kinison had in fact gone too far on some of his sketches.

SHORT TAKES II: **Springsteen** fans might well find a double live album from the Boss in their Christmas stockings. Columbia is reportedly planning to release the eagerly awaited set before year's end . . . **Waysted**'s bassist, **Pete Way**, and manager **Wilf Wright** recently spent a good deal of time at Capitol's Hollywood offices with a&r chief **Don Grierson** discussing the release of the group's first album for the label . . . Canadian guitar hero **Frank Marino** is back in action with a new album, "Full Circle," on the Jem-distributed Grudge label . . . Here's hoping one of the first releases through Virgin in the U.S. will be ex-**Japan** vocalist **David Sylvian**'s new album, "Gone To Earth." Unfortunately, Sylvian's outstanding 1984 debut solo set, "Brilliant Trees," is still only available on import . . . **R.E.M.** guitarist **Peter Buck** is clearly surprised by the success of the group's fourth I.R.S. album, "Lifes Rich Pageant." In the latest issue of Tower's Pulse magazine, Buck says, "When we make records, I'm usually thinking about whether my girlfriend will like it, or whether my manager will like it. Now it goes further, to whether the kids in Arizona and Texas are going to like it as well. That's disconcerting."

BOXSCORE TOP CONCERT GROSSES

Amusement Business

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
NEIL DIAMOND	Greek Theatre Los Angeles	Aug 14-20	$2,374,884 $30 $25 $15	84,670 14 sellouts	Nederlander Organization
ZZ TOP HONEYMOON SUITE	The Summit Houston	Aug 20-21	$699,440 $17.50	39,968 three sellouts	Beaver Prods
BOB SEGER & THE SILVER BULLET BAND FABULOUS THUNDERBIRDS	Riverbend Music Theatre Cincinnati	Aug 14-19	$587,610 $16 $11	34,000 two sellouts	Nederlander Concerts
AEROSMITH YNGWIE MALMSTEEN KEEL	Sullivan Stadium Foxboro, Mass	Aug 31	$439,526 $17.75	24,762 30,000	Frank J. Russo
KENNY ROGERS T. GRAHAM BROWN	Front Row Theatre Cleveland	Aug 30-31	$347,389 $27.75	12,632 12,784	in-house
VAN HALEN BACHMAN TURNER OVERDRIVE KIM MITCHELL	Silver Stadium Rochester, N.Y.	Sept. 1	$336,128 $20 $17.50	20,505 sellout	Monarch Entertainment Bureau John Scher Presents
HUEY LEWIS & THE NEWS	Canadian National Exhibition Stadium Toronto, Ontario	Aug. 27	$337,183 ($408,979 Canadian) $24.50 $20	16,801 23,641	Concert Prods. International
BILL COSBY	Concord (Calif.) Pavilion	Aug. 30	$300,021 $27.50 $15.50	18,385 two sellouts	in-house
JULIO IGLESIAS ROSANNE BARR	Fox Theatre St. Louis	Aug. 19-20	$270,351 $175 $27.50 $25 $21.50	9,330 two sellouts	Zupo Prods. Fox Concerts
WHITNEY HOUSTON	Riverbend Music Theatre Cincinnati	Aug. 14	$251,800 $20 $11.50	16,289 sellout	Nederlander Concerts
BILL COSBY	Shoreline Amphitheatre Mountain View, Calif.	Aug. 29	$232,497 $27.50 $15.50	13,226 15,000	Bill Graham Presents
EURYTHMICS JEAN BEAUVOIR	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 29	$198,635 $18.50 $16 $11.50	12,420 15,000	New England Programming
AC/DC QUEENSRYCHE	Met Center Bloomington, Minn.	Aug. 29	$191,640 $15	12,776 15,000	Rose Prods.
WHITNEY HOUSTON SYLVIA TRAYMORE	The Muny St. Louis	Sept. 1	$189,980 $29.50 $18.50 $16.50	9,846 sellout	Contemporary Prods.
TOM JONES	Front Row Theatre Cleveland	Aug. 21-24	$183,815 $16.75	10,974 12,784	in-house
EURYTHMICS JEAN BEAUVOIR	Kingswood Music Theatre Maple, Ontario	Aug. 23	$179,009 ($223,761 Canadian) $21.50 $13.50	14,200 sellout	Nederlander Concerts
JOHNNY MATHIS	Front Row Theatre Cleveland	Aug. 15-17	$166,105 $17.75	9,358 9,588	in-house
MOODY BLUES THE FIXX	Shoreline Amphitheatre Mountain View, Calif.	Aug. 27	$165,099 $16.50 $14.50	11,655 15,000	Bill Graham Presents
NUEY LEWIS & THE NEWS	Winnipeg Arena Winnipeg, Manitoba	Aug. 30	$164,858 ($206,072 Canadian) $19.75	10,434 16,000	Concert Prods. International Donald K. Donald
BILL COSBY	Cal Expo Sacramento	Aug. 28	$160,443 $22.50	7,179 8,500	Bill Graham Presents
ANNE MURRAY	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 28	$150,548 $19.50 $17.50 $13.50	8,395 15,000	New England Programming
RODNEY DANGERFIELD PAM MATTESON	Masonic Hall Detroit	Aug. 22	$146,970 $17.75	8,280 two sellouts	Cellar Door Prods.
MOODY BLUES THE FIXX	Pacific Amphitheatre Costa Mesa, Calif.	Aug. 30	$131,611 $18.15 $13.50	10,156 18,764	Nederlander Organization
MOODY BLUES THE FIXX	Concord (Calif.) Pavilion	Aug. 26	$130,508 $17.50 $14.50	8,317 sellout	in-house
INXS OEL FUEGOS	Concord (Calif.) Pavilion	Aug. 21	$127,492 $16.50 $14.50	8,339 sellout	in-house
JUDAS PRIEST KROKUS	Baltimore Civic Center	Aug. 27	$123,961 $14.50	8,615 13,641	Cellar Door Prods.
THE SMITHS PHRANC	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 28	$120,651 $17.50 $16 $12	7,812 15,000	Avalon Attractions
HUEY LEWIS & THE NEWS	Regina Exhibition Assn. Agridome Regina, Saskatchewan	Aug. 31	$119,839 ($149,799 Canadian) $19.50	7,682 sellout	Donald K. Donald Concert Prods. International
ANDREAS VOLLENWEIDER	Radio City Music Hall New York	Aug. 19	$115,220 $20	5,814 sellout	Radio City Music Hall Prods.
GEORGE BENSON	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 30	$103,383 $19.50 $17.50 $13.50	5,519 15,000	New England Programming
UB40 FINE YOUNG CANNIBALS	Kingswood Music Theatre Maple, Ontario	Aug. 26	$101,054 ($126,317 Canadian) $17.50 $10.50	9,031 14,200	Nederlander Concerts
GEORGE SHEARING MEL TORME	Paul Masson Winery Saratoga, Calif.	Aug. 28-Sept. 1	$97,625 $17.75	5,500 five sellouts	in-house
JOAN ARMATRADING	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 26	$91,826 $18.50 $16 $13.50	5,263 15,000	New England Programming
SPYRO GYRA HERBIE MANN	Paul Masson Winery Saratoga, Calif.	Aug. 21-24	$89,300 $20.25	4,400 four sellouts	in-house
MOODY BLUES THE FIXX	Open Air Theatre San Diego San Diego State Univ.	Aug. 31	$81,726 $20.15 $19.75 $18.50	4,116 8,677	Avalon Attractions
STARSHIP THE OUTFIELD	Tingley Coliseum Albuquerque	Aug. 24	$81,296 $13.50 $12.50	6,304 8,000	Evening Star Prods.
INXS OEL FUEGOS	Zoo Amphitheatre Oklahoma City	Aug. 22	$75,987 $15 $11.50	5,364 9,000	Alex Cooley/Southern Promotions
FATS DOMINO JERRY LEE LEWIS	Concord (Calif.) Pavilion	Aug. 28	$75,798 $15.50 $13.50	5,197 8,475	in-house
VICTOR BORGE	Paul Masson Winery Saratoga, Calif.	Aug. 15-31	$75,815 $22.75	3,300 three sellouts	in-house
ANITA BAKER THE ROSE BROTHERS	Fox Theatre St. Louis	Aug. 21	$14,795 $17.50 $15.50	4,644 4,665	Turning Point Fox Concerts

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Talent in Action

PSYCHEDELIC FURS
BLOW MONKEYS
Saratoga Performing Arts Center
Saratoga Springs, N.Y.
Tickets: $14, $10

A THOROUGHLY modern assault may be the best way to describe this satisfying British bill, pairing the subtle, ersatz soul group Blow Monkeys with the more seasoned and original Psychedelic Furs. Though the turnout for the Aug. 10 concert was disappointing—the 5,100-seat venue was less than half full—the audience's enthusiasm was encouraging.

The Furs offered tunes dating back to their 1981 debut album, sparkling on the dreamy "Love My Way" and "Forever Now," bristling on the encore, "Into You Like A Train." The shadowy, psychedelic "Sister Europe" remained mesmerizing, and "Pretty In Pink," the group's near-hit, was tough and persuasive.

They also delivered four new songs from their upcoming "Midnight To Midnight" album; the most compelling, "Boys And Girls," has hit potential.

The Blow Monkeys, the slick opening act fronted by the blowzy but charismatic Dr. Robert, started raddled and lax. But, sparked by the gritty saxophone of Neville Henry, the animated stage movements of derby-hatted bassist Mick Anker, and spunky-sweet backup vocals, the Monkeys wound up strong.

"It Doesn't Have To Be This Way" was pretty; "Aeroplane City Lovesong" was ornate and funky; "Digging Your Scene" replicated the hit that sent it up the charts. But the surprise was a daring, vigorous remake of Curtis Mayfield's chestnut "Superfly." CARLO WOLFF

CHAKA KHAN
COLONEL ABRAMS
Pier 84, New York
Tickets: $15

CHAKA KHAN has always been a free spirit, in the opinions she expresses on record and in the musical directions she has taken, as Rufus' lead singer and as a solo artist. At her well-attended Aug. 8 show, Khan played her tried and true hits and new material in about equal amounts.

In New York, her cult would probably have loved hearing an oldies medley lasting the whole set. As it was, "Sweet Thing," "Tell Me Something Good," and "Everlasting Love" received the ovations of the night.

Khan was in good voice, living up to her reputation as a singer capable of blowing the competition off-stage with sheer vocal power.

Her newer material, from the just-released "Destiny" album, is probably more rock-slanted than anything Khan has recorded since the early Rufus works. Unfamiliar to the crowd, the new songs elicited muted response—not lukewarm, but just a bit restrained, compared to the excited reaction to her older numbers.

It will be interesting to see if Khan can lead her loyal following into the more rock-oriented area that she seemingly wishes to explore. At the Pier, however, the show might have ended on a higher note if one more golden oldie had been positioned in the last third of the set.

Colonel Abrams, performing with a newly formed live band, sang his club hits with fervor and charisma to spare. Both his band and Khan's were nearly gutted of power by dreadful sound mixes, but Abrams' personality and abandoned dancing gave "Trapped," "I'm Not Gonna Let," and "Over And Over" all the intensity that those songs have been generating for months on dance floors. BRIAN CHIN

THE DREAM SYNDICATE
The Roxy, West Hollywood, Calif.
Tickets: $12

LOCAL GUITAR HEROES the Dream Syndicate recently knocked out a tightly packed, noisy hometown audience with a compact set of six-string frenzy.

The quartet's first L.A. performance in several months showcased potent selections from the current Big Time album "Out Of The Grey," as well as heartily received favorites from the group's previous A&M and Slash releases.

Sly and ingratiating bandleader Steve Wynn has thoroughly pared the gab and instrumental excess, which had marred Syndicate shows of years past, from the set. The group now emphasizes concise, heated interplay between Wynn and lead guitarist Paul Cutler, who replaced original fretster Karl Precoda last fall.

Wynn's smart, caustic songs have never sounded better on stage. Most lacerating of all were the new album's title cut and the Van Morrison homage "Boston," which incorporated a spoken-sung cop from Morrison's "Domino."

The welcome oldies included "Daddy's Girl" and "Burn," from

(Continued on next page)

19,200 SEATS

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Rosie Vela: This Year's Model Artist

BY SHARON LIVETEN

LOS ANGELES Vogue fashion model Roaie Vela has never made a proper demo tape; she never had to shop for a label deal; and she never imagined she would end up working with the musicians who have influenced her more than any others, Walter Becker and Donald Fagen.

The presence of the Steely Dan co-founders on her A&M debut album, "Zazu," is generating a good deal of attention for Vela, whose face is currently better known than her name or her Annie Lennox-meets-Joni Mitchell voice.

"If someone had told me a year ago that Donald Fagen and Walter Becker would be working on my album," says Vela, "I'd have told them they were dreaming."

Making music has long been an interest for Vela, but, she says, "My music has always been a very personal thing—most people didn't even know that I was doing it. I spent my modeling money on keyboards and recording equipment and, whenever I had time, I'd work on my songs."

Vela's musical endeavors remained private until she gave a rough tape of her songs to a friend, who just happened to be the wife of A&M chairman Jerry Moss. That tape was eventually passed on to Steely Dan producer Gary Katz.

Attracted by the somewhat eccentric quality of Vela's music, Katz agreed to work on the project. "I knew the songs were weird, but I was intrigued by their kind of offbeat nature—compositionally and structurally," says Katz. "And Rosie was very open and cooperative to hearing the songs in a way that she never had before."

When Vela originally wrote the tunes in her living room studio, they were styled for vocals and keyboards. Many of the frills that made them more complete came from working with Katz and the Steely Dan team. In the beginning, though, Fagen and Becker weren't even part of the project.

"Donald originally came by the studio simply to hang out," says Vela. "One day I was playing a keyboard part and he just started adding to it. What he did really made a difference, and then Walter got involved in the tracks."

In addition to Fagen and Becker, Katz brought in such musical friends as Michael Been and Rick Derringer for the sessions. Vela is now assembling a touring band and plans to play live concerts in the fall. A video for "Magic Smile," the first single from "Zazu," was shot in Barbados.

Tonio K. Keeps The Faith In Rock'n'Roll

BY STEVE HOCHMAN

LOS ANGELES Tonio K.'s new A&M album, "Romeo Unchained," offers a twist on the burgeoning Christian/secular crossover phenomenon. Like Amy Grant's 1985 album, "Unguarded," K.'s latest release is being marketed simultaneously in both realms through an arrangement between A&M and the Waco, Texas-based Christian label Word.

While Grant's achievement was to bring her often Christian-specific material to the pop charts, K. is breaking down the wall from the other side.

> **'This is music about how life is tough'**

"I wondered if a guy like me had any business being distributed in Christendom at large," says K., who was born Steve Krikorian.

A Los Angeles-based performer and writer, K. developed a cult following in the early '80s with two controversial albums and one mini-album. Each release was chock-full of caustic—even brutal—political commentary and social satire, peppered with profanity, and set to music that Village Voice critic Robert Christgau described as a drive on "Highway 61 at 110 miles an hour."

"Romeo Unchained," the first release for the Word-distributed What? label, is a calmer affair. Working with producer Rick Neigher, K. has achieved a well-crafted yet energetic and engaging modern pop sound.

The lyrics are as wittily biting and uncompromising as ever, which should hearten longtime fans disappointed by the music's restraint, but gone are the spewed vitriol and obscenities.

The album's thematic content—largely a peril-fraught expedition through the jungle of love—includes no explicitly Christian references. That aspect of the album could easily escape those unaware of K.'s spiritual orientation.

"I had no desire to be burned at the stake," says K. of his suitability to the Christian market. He adds that What? executive director Tom Willet ultimately convinced him the time was right for this kind of endeavor.

"What [Willet] wants to do is make records by intelligent people with an ethical base. He doesn't want to make gospel records that just see how many times you can say 'Jesus' in one cut. Basically, this is music about how life is tough on the street, and people in Christendom need to be reminded of that," K. says.

Initial response to "Romeo Unchained" from Christian record buyers has been most encouraging, says Willet. "There's some resistance, which we predicted, but not nearly as much as there would have been a couple of years ago."

Willet credits Grant with showing Christian and pop audiences that it is possible to sing spiritual songs about "all the normal things everybody experiences."

According to Willet, radio and critical reaction to K.'s album has been positive. The single, "Romeo And Jane," is garnering a steady stream of album rock adds, it was one of July's most requested songs on the Long Island, N.Y., station WLIR.

K. says plans for his next album call for a title and cover that are bound to stir controversy in both Christian and secular circles. If he gets his wish, the cover will sport a painting by artist Neon Park depicting a classically rendered Jesus knocking at the brick-house door of the surprised Three Little Pigs. The proposed title: "Too Cool To Be Christian."

Asked how that might go down in Christian record stores, Willet says, "Next year they may be ready for it."

Brothers In Arms. Dire Straits' Mark Knopfler joined Willy DeVille backstage at Manhattan's Limelight club, after the two musicians jammed on stage during a party celebrating DeVille's birthday. (Photo: Chuck Pulin)

POLYGRAM PUSHES PAST HITMAKERS

(Continued from page 30)

dio and became pretty involved in the song selection and some of the arrangements," says Lewis.

"They had a pretty good handle on what they were doing, but, at the same time, they were open to constructive criticism. The whole key was retaining the essence of their sound but making it more modern."

During this period, Lewis also oversaw sessions for ELP's album. "I had actually worked with Keith [Emerson] and Greg [Lake] about 10 years ago, when I was doing marketing at Atlantic and ELP was in its heyday," says Lewis.

"We'd maintained contact, and in the summer of '84 I spent a lot of time with them. They hadn't played together since 1979, and we talked about what I envisioned as not just a one-off moneymaking album but a career path for them to be together for a number of years."

Like the Moody Blues, Emerson and Lake proved to Lewis that they were serious about re-establishing themselves. "You have to get to know the personalities involved, and I could tell they were committed," says Lewis.

"Unlike the Moody Blues, though, which is more of an ongoing thing, ELP had been out of the marketplace for basically eight years," he adds. "So there's more of a re-education, reintroduction process before you can springboard into something."

David Leach, PolyGram's director of national pop promotion, credits ELP and the Moody Blues for their active involvement in working with the label on promotions to tie in with both groups' tours.

"The Moody Blues have been very cooperative and have basically rolled up their sleeves and gotten down to it," says Leach. "The same goes for ELP, now that they're on the road."

PolyGram plans protracted campaigns for the Moody Blues and ELP albums. "We still have a long way to go with both of these projects," says Bob Jamieson, the label's senior vice president of marketing and sales.

"We'll be working both records on through Christmas, no question about it," adds Jamieson. "And that's because there's depth in these projects that allows us those opportunities."

Though PolyGram does not have rights to the ELP back catalog, it has taken the opportunity to build a heavy marketing campaign around past releases from the Moody Blues, with emphasis on compact disks.

"The Moody Blues are perfect for the compact disk audience because there are a lot of people who own the records that want to replace that catalog with CDs," says Harry Anger, PolyGram's senior vice president of marketing.

"We've made special order forms, point-of-sale and advertising material, focusing the consumer in on the fact that besides the new album, if you loved the Moody Blues records, now you can have them on CD. I think that's definitely something for the future of our business."

TALENT IN ACTION

(Continued from preceding page)

the Dream Syndicate's criminally underrated A&M album "Medicine Show," and "Days Of Wine And Roses" from the Slash debut.

As usual, bassist Mark Walton and drummer Dennis Duck lent tight, sympathetic support to the volatile licks of Wynn and Cutler.

CHRIS MORRIS

ANDREAS VOLLENWEIDER

Radio City Music Hall, New York. Tickets, $20

A CLASSIC LOVE AFFAIR between performer and audience happened when Andreas Vollenweider and ensemble enchanted a capacity crowd here Aug. 19.

The size and enthusiasm of the diverse audience—ranging from yuppies to the faded-jeans crowd—proved that Vollenweider is finding his niche in the U.S. marketplace. In fact, the house was almost *too* enthusiastic.

True to the format he uses on his albums, which he also followed on last year's American concert tour, Vollenweider attempted to segue seamlessly from one piece to another, as his band showcased material from the recent CBS release "Down To The Moon."

The assembled fans were so appreciative of his delicate fare that they interrupted the suitelike flow of music with applause as each new piece began. But training an audience is a hard task, and it was obvious that Vollenweider and his mates genuinely appreciated the response.

Musically, the only downside was a too-long percussion passage near the conclusion of the "Moon" suite by drummer Walter Kaiser with John Otis and Cristoph Stiefel, which somewhat broke up the night's dreamlike feel and pushed many in the audience close to boredom. Otherwise, the performance was practically flawless.

GEOFF MAYFIELD

Honky Tonk Men. Mel Tillis, left, and Dwight Yoakam confer on the state of country music at a Yoakam appreciation party hosted by Tillis' Musiplex Group, publisher of Yoakam's single "Honky Tonk Man."

New Producer Chosen; Album In The Works

Oak Ridge Boys Deny Breakup

NASHVILLE: Flanked by longtime booker Jim Halsey and a new producer, Jimmy Bowen, the Oak Ridge Boys assembled here Aug. 28 for a press conference to deny they were breaking up. There have been persistent rumors to this effect since earlier this year, when the Oaks put their collectively owned publishing companies and radio stations up for sale, and William Lee Golden, the Oaks' senior member, released a solo album.

"We've never entertained the idea of breaking up," tenor Joe Bonsall insisted. He said the quartet's current tour is "the most successful" in its history. Alluding to the rumor that the group was planning to leave MCA, he said, "We're very tight with our record label."

Bonsall said the rumors were more amusing than bothersome at first, but that questions and speculations about the breakup then began to crop up at every date. Bowen, who heads MCA's Nashville operations, said he feared that the rumors would make retailers skittish about handling Oaks albums. While he did not attribute any sales decline to that cause, he did admit that "Seasons," the current album, is "not doing as well as we expected."

Lead singer Duane Allen said the new album, which the group will start recording in October, will be characterized by "less sparkle and flash" and "more gut." To date, he said, the Oaks have spent three eight-hour days just listening to new songs and have one more day to go. The album is due out in February.

Bowen said, "The way I like to work takes a lot of time. Now [the band is] giving me the time."

The group said it plans to take four months off following its last date next February. Part of the off-road time will be spent promoting the band's upcoming authorized biography, now being co-written for Contemporary Books by journalist Ellis Widner (also a Billboard correspondent) and songwriter Walter Carter.

Allen countered the rumor that the group dropped longtime producer Ron Chancey because of pressure from Bowen: "We went to Jimmy Bowen and begged him to produce us. We said that if he wasn't going to produce us, then think about releasing us."

EDWARD MORRIS

NASHVILLE SCENE

by Gerry Wood

JIMMY BUFFETT recently performed before his largest Nashville audience ever—13,000 fans ("parrotheads," Buffett likes to call his Caribbean-clad clan) at Starwood Amphitheater. Despite little chart action in the past few years, Buffett has managed to draw big and boisterous crowds at each of his summer concert stops.

It was a significant Nashville homecoming for Buffett, who launched his musical career here in 1969 and at one point worked as a reporter for Billboard's Nashville office. Encouraged by the late **Bill Williams** of Billboard and **Buzz Cason** of Creative Workshop, Buffett played dates for as little as $200 and searched for a record label. He landed a deal with Barnaby Records, and recorded a quickly forgotten album titled "Down To Earth."

Jimmy Buffett comes home to Music City

The master tapes to his second album were "lost" (they showed up years later as a Janus album titled "High Cumberland Jubilee"), his marriage was on the rocks, and Nashville was turning a deaf ear to his songs and singing, so Buffett split for Key West. That southernmost spot became his creative turning-around locale after he bottomed out during a boozy, druggy downer period. Nashville producers **Don Gant** and **Norbert Putnam** effectively captured on record Buffett's increasingly poignant songs—beautiful ballads like "Son Of A Son Of A Sailor" along with off-the-seawall sing alongs like "Margaritaville"—and Buffett was off and running. At ABC Records, he garnered major pop chart success, from "Come Monday" to "Changes In Latitudes, Changes In Attitudes."

Last year, Buffett flirted with country music (always a subliminal force in his songs) with the MCA albums "Riddles In The Sand" and "Last Mango In Paris," recorded in Nashville. His latest album, "Floridays," veers away from that trend, but not enough to discourage country radio and retail action. It's No. 32 on Billboard's Hot Country Albums chart this week.

For Buffett, the country success has got to mean something special. It came in a town where they said it couldn't be done—by him. It came in a field of music where they said it couldn't be done—by him. It came at a time when they said it couldn't be done—by him. And it *was* done—by him.

In addition to his recording and performing success, Buffett is gaining increased recognition as a songwriter. His songs have been recorded by **Willie Nelson, Merle Haggard, Lefty Frizzell, Jerry Jeff Walker,** and others. His story should be an inspiration to all of those with great talent who fight for recognition and applause. He overcame enough negatives to keep Eastman-Kodak in business for years. He did it with tenacity and talent, not necessarily in that order.

This week Buffett, along with former NFL football great **Ed Podolak**, is hosting the Buffett-Podolak High Country Shootout Benefit Golf Tournament in Aspen. It'll bring together on the links a diverse collection of humanity—from gonzo journalist great **Hunter S. Thompson** to entertainment stars (past players have included **John Denver, Bob Seger, Ahmad Rashad,** and **Ed Bradley**).

Though Buffett has homes near Aspen and in Key West, Mobile, and on the Caribbean isle of St. Bart's, he will always have a home in Nashville. It wasn't built with mortar and stone; it was constructed of tears and trials. It's a bittersweet palace of the mind. Bitter from the rejection of the '70s, sweet from the success of the '80s—and the help and encouragement of such friends and professionals as Bill Williams, Buzz Cason, Norbert Putnam, Don Gant, **Don Light** (Buffett's original manager)—and many more.

And that's the main reason that his Nashville homecoming meant much more to this creative genius than just home sweet home.

NEWSNOTES: Bad news for early risers and bluegrass fans: Local WSM-AM is dropping its 5:40-5:55 a.m. **"Martha White Show,"** hosted by **Grant Turner**. The show, which in recent years has spotlighted the best (and, sometimes, the most obscure) in bluegrass music, has been on the air since the late '40s. No replacement has been announced yet.

Freddy Fender has been picked to play the mayor of Milagro, N.M., in the upcoming **Robert Redford** movie, "The Milagro Bean Field Wars," due in 1987.

Returning home from a television taping of the "All-Star Caribbean Cruise," revered rocker **Carl Perkins** found he had been gifted with a custom-made acoustic guitar that bore the inscription "To our rockabilly buddy—from Dave, Eric, Ringo, and George—1986." **Dave Edmunds, Eric Clapton, Ringo Starr,** and **George Harrison** had worked with Perkins on the Cinemax special "A Rockabilly Session."

Scene Three here has installed an Adams-Smith 2600 A/V editing system that enables the company to edit and synchronize multiple audio and video signals within one three-thousandth of a second.

Wrangler In Nashville

NASHVILLE: The Music City division of the Willie Nelson/Wrangler Music Invitational talent contest will be held at the Tennessee Performing Arts Center here, Sept. 14-16. Similar contests, co-sponsored by area radio stations, have been set for nine other locations.

Finals for the contest will be held in Austin, Nov. 17-21. The event is for new country, rock, and r&b acts, and a regional winner will be picked in each category to participate in the finals.

Nashville's sponsoring radio stations are WLRQ and WNKZ. Nominating the acts for this region are Michael McCall, music critic for The Nashville Banner; George Hedges, manager of Shiloh Music; Flip Porter of Vanderbilt Univ.; Doug Casmus of Sound Seventy; Jim Phelps of Music City Music; David Tucker of Park Avenue Club; John Thomas of Cat's Records, and Allen Dennis of WLRQ. In each region, the nominating committee can select up to seven acts in each musical format.

Rock contestants will be featured Sept. 14, country Sept. 15, and r&b Sept. 16. Tickets to the contest are $5 each.

Each of the three national winners will receive prizes that include Wrangler apparel, a one-year personal appearance contract with Wrangler, a music video, exposure on the nationally televised finals, music equipment from Ibanez, Tama, Korg, and Marshall, and $10,000 cash.

In addition to the talent competition, Wrangler is also sponsoring a sweepstakes in each region through participating retailers. Customers who enter the sweepstakes are eligible for an all-expenses-paid trip to the finals.

Other cities in which the contest is being held are Baltimore, New Orleans, Houston, Seattle, St. Louis, Tampa, New York, and San Diego.

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

128 REPORTERS

		NEW ADDS	TOTAL ON
GEORGE STRAIT	IT AIN'T COOL TO BE CRAZY ABOUT YOU MCA	71	78
SAWYER BROWN/JOE BONSALL	OUT GOIN' CATTIN' CAPITOL	35	35
T. GRAHAM BROWN	HELL AND HIGH WATER CAPITOL	30	64
GENE WATSON	EVERYTHING I USED TO DO EPIC	28	39
RONNIE MCDOWELL	WHEN YOU HURT I HURT MCA CURB	27	47

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one stops reporting to Billboard. The full panel of reporters is published periodically as changes are made or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

44 REPORTERS

		NUMBER REPORTING
SCHUYLER/KNOBLOCK/OVERSTREET	CAN'T STOP LOVE MCA	16
LEE GREENWOOD	DIDN'T WE MCA	14
EARL T. CONLEY/ANITA POINTER	TOO MANY TIMES MCA	13
RANDY TRAVIS	DIGGIN' UP BONES WARNER BRO.	7
EXILE	IT'LL BE ME EPIC	6

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Billboard® HOT COUNTRY SINGLES™

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Compiled from a national sample of retail store and one stop sales reports and radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE (PRODUCER(S) [WRITER(S)])	ARTIST (LABEL & NUMBER) [DISTRIBUTING LABEL]
				★ ★ No. 1 ★ ★	
1	4	5	12	**LITTLE ROCK** (1 week at No. One) (B.BOWEN,M.MCMANUS,B.DIPIERO,G.HOUSE)	REBA MCENTIRE MCA 52940
2	2	3	14	**COUNTRY STATE OF MIND** (H.WILLIAMS JR.,R.A.WADE)	HANK WILLIAMS JR. WARNER BROS. 7 28692
3	5	6	14	**GOT MY HEART SET ON YOU** (B.DUNN,G.GRAY,R.HENEAU)	JOHN CONLEE COLUMBIA 38 06108
4	7	8	11	**IN LOVE** (K.MELLENCAMP,T.HOLLINS,B.GALBRAITH,M.REID,B.DEES)	RONNIE MILSAP RCA 14365
5	6	7	13	**STAND A LITTLE RAIN** (M.MORGAN,P.WHITE,T.HUTT,D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7 28690
6	10	12	12	**ALWAYS HAVE ALWAYS WILL** (N.WILSON,I.MILAN)	◆ JANIE FRICKE [illegible]
7	12	14	11	**LONELY ALONE** (T.WALKER,T.BRIGHT,J.D.MARTIN,J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7 28687
8	11	13	10	**GUITARS,CADILLACS** (PANDER,D.WILSON,D.GUTHRIE)	DWIGHT YOAKAM REPRISE 28688 WARNER BROS.
9	15	18	10	**BOTH TO EACH OTHER (FRIENDS & LOVERS)** (R.LANDIS,J.D.SOUZA,P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
10	13	16	13	**TEN FEET AWAY** (R.MCCAULEY,R.ALEN,H.SHERRILL,M.D.BARNES)	KEITH WHITLEY RCA [illegible]
11	1	2	15	**DESPERADO LOVE** (C.TWITTY,D.HERRON,M.NEAT,M.GARVIN,S.JOHNS)	CONWAY TWITTY WARNER BROS. 7 28692
12	17	19	10	**JUST ANOTHER LOVE** (J.D.RUTHERFORD,D.DAVIS)	◆ TANYA TUCKER CAPITOL 5608
13	18	20	13	**GUITAR TOWN** (S.GOODY JR.,T.BROWN,S.EARLE)	◆ STEVE EARLE MCA 52956
14	8	9	14	**SLOW BOAT TO CHINA** (T.WEST,M.RAGONESE)	◆ GIRLS NEXT DOOR MTM 72068 CAPITOL
15	3	4	16	**SOMETIMES A LADY** (R.MCCOY,T.HAVENS,H.EAVEN,F.MYERS)	◆ EDDY RAVEN RCA [illegible]
16	19	21	8	**CRY** (J.E.NORMAN,C.ROHLMAN)	CRYSTAL GAYLE WARNER BROS. 7 28689
17	20	22	9	**SECOND TO NO ONE** (D.MALLOY,R.ASH)	◆ ROSANNE CASH COLUMBIA 38 06159
18	21	23	8	**IT'LL BE ME** (B.ALLEN,S.LEMAIER,J.P.PENNINGTON)	EXILE EPIC 34 06229
19	9	10	15	**THAT'S HOW YOU KNOW** (E.GOODY JR.,T.BROWN,H.WALDMAN,C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
20	22	25	7	**TOO MANY TIMES** (N.LARKIN,M.WRIGHT,M.SMOTHERMAN,S.PACE,T.MCSHEAP)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
21	23	28	10	**YOU CAN'T STOP LOVE** (J.STROUD,P.OVERSTREET,T.SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071 CAPITOL
22	24	29	8	**DOO-WAH DAYS** (N.WILSON,M.GILLEY,E.HUNNICUTT,D.GILMORE,G.VINCENT)	◆ MICKEY GILLEY EPIC 34 06108
23	26	30	6	**DIDN'T WE** (J.P.RUTHERFORD,LYLE TSEALS)	LEE GREENWOOD MCA 52896
24	29	35	5	**DIGGIN' UP BONES** (R.LEHNING,PRIVERSTREET,A.GORE)	RANDY TRAVIS WARNER BROS. 7 28649
25	28	32	6	**THAT ROCK WON'T ROLL** (T.DUBOIS,S.HENDRICKS,J.D.SHERRILL,B.DIPIERO)	RESTLESS HEART RCA 14376
26	27	31	8	**SINCE I FOUND YOU** (S.BINGHAM,B.LOYD,T.ROSTER)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38 06166
27	31	39	6	**A GIRL LIKE EMMYLOU** (SOUTHERN PACIFIC,R.NORMAN,T.GOODMAN,J.MCFEE,K.KNUDSEN,S.COOKE)	SOUTHERN PACIFIC WARNER BROS. 7 28647
28	33	36	10	**FARTHER DOWN THE LINE** (T.BROWN,L.LOVETT,L.LOVETT)	LYLE LOVETT MCA CURB 5281A MCA
29	16	17	14	**WORKING CLASS MAN** (W.ALDRIDGE,J.CAIN)	LACY J. DALTON COLUMBIA 38 06098
30	14	1	16	**HEARTBEAT IN THE DARKNESS** (D.WILLIAMS,C.FUNDIS,C.LOGGINS,R.SMITH)	◆ DON WILLIAMS CAPITOL 5589
31	35	40	5	**I'M NOT TRYING TO FORGET YOU** (W.NELSON,W.NELSON)	WILLIE NELSON COLUMBIA 38 06246
32	38	43	5	**STARTING OVER AGAIN** (T.BROWN,J.BOWEN,D.GOODMAN,J.WYLES)	STEVE WARINER MCA 52837
33	61	44	5	**NO ONE MENDS A BROKEN HEART LIKE YOU** (D.COLLINS,J.SCHWEERS)	BARBARA MANDRELL MCA 52900
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
34	41	51	3	**YOU'RE STILL NEW TO ME** (P.WORLEY,P.OVERSTREET,P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL CURB 5613 CAPITOL
35	40	15	4	**CHEAP LOVE** (R.LANDIS,D.SHANNON)	JUICE NEWTON RCA 14417
				★ ★ ★ POWER PICK/SALES ★ ★ ★	
36	39	45	5	**HONKY TONK CROWD** (J.ANDERSON,J.E.NORMAN,L.A.DELMORE,L.CORDLE)	JOHN ANDERSON WARNER BROS. 7 28639
37	43	54	4	**SHE USED TO BE SOMEBODY'S BABY** (T.YOUNG,L.GATLIN)	LARRY, STEVE, RUDY THE GATLIN BROTHERS COLUMBIA 38 06252
38	44	60	3	**AT THE SOUND OF THE TONE** (J.BOWEN,J.SCHNEIDER,M.T.BARNES,D.W.HARDISON)	JOHN SCHNEIDER MCA 52901
39	25	24	10	**YOU MADE A ROCK OF A ROLLING STONE** (P.HANCOCK,T.WATERS,K.BROOKS)	THE OAK RIDGE BOYS MCA 52873
40	46	53	4	**MY LIFE'S A DANCE** (T.WHITE,J.DAVIS,M.WISE)	ANNE MURRAY CAPITOL 5610
41	41	46	6	**ALL BECAUSE OF YOU** (T.ALLEN,D.HUBBARD)	MARTY STUART COLUMBIA 38 06230
42	30	61	18	**STRONG HEART** (P.HALL,T.BROOKS,C.BLACK,A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38 05905
43	18	52	3	**SO THIS IS LOVE** (K.WAGONER,D.DILLARD,T.HUTCHINSON,C.MORGAN)	CHARLY MCCLAIN [illegible]
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
44	NEW▶		3	**IT AIN'T COOL TO BE CRAZY ABOUT YOU** (J.BOWEN,D.GORDON,R.HOUSTON)	GEORGE STRAIT MCA 52914
45	32	15	15	**A FRIEND IN CALIFORNIA** (M.HAGGARD,R.PENNINGTON,R.P.WEBB)	MERLE HAGGARD EPIC 34 06097
46	60	63	1	**I MISS YOU ALREADY** (N.LARKIN,M.RAINWATER,T.YOUNG)	BILLY JOE ROYAL ATLANTIC 7 89619
47	60	61	3	**FIDDLIN' MAN** (J.E.NORMAN,M.MURPHEY,C.RAINS,J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7 28658
48	68	67	1	**DADDY'S HANDS** (T.W.BUTLER,H.DUNN)	HOLLY DUNN MTM 72075 CAPITOL
49	61	61	1	**THAT'S WHAT HER MEMORY IS FOR** (R.ALVES,R.MURRAY,J.SCHWEERS,J.D.HICKS)	BUTCH BAKER MERCURY 884 857 7 POLYGRAM
50	50	60	5	**I WON'T LET YOU DOWN** (T.TUTT,H.HILL,D.HUSTED,R.PENN,C.HIBBERT)	TOM WOPAT LIBERTY [illegible]
51	36	27	10	**HONEYCOMB** (G.MORRIS,B.ALBERTINE,S.SMALL,J.D.MERRILL)	GARY MORRIS WARNER BROS. 7 28654
52	34	37	9	**THE PAGES OF MY MIND** (B.SHERRILL,R.CHARLES,B.HILL,J.R.WILDE)	RAY CHARLES COLUMBIA 38 06172
53	65	—	2	**HELL AND HIGH WATER** (B.LOGAN,T.BROWN,A.HARVEY)	T. GRAHAM BROWN CAPITOL 5661
54	70	—	2	**WE HAD IT ALL** (V.BRANT,T.SEALS,D.RITTER)	DOLLY PARTON RCA 5001 7
55	75	—	2	**WHEN YOU HURT I HURT** (D.BULLEN,H.MCDONNELL)	RONNIE MCDOWELL MCA / CURB 52907 MCA
56	66	74	3	**ALIVE AND WELL** (B.SHERRILL,M.GARVIN,B.JONES)	TAMMY WYNETTE EPIC 34 0623
57	72	—	2	**LOVE DON'T COME ANY BETTER THAN THIS** (R.MCCOY,D.MCBRIDE,[illegible])	SHELLY WEST WARNER BROS. 7 28648
58	67	75	3	**ALONG FOR THE RIDE ('56 T-BIRD)** (R.PENNINGTON,T.BRIGHT,B.HENSLEY)	JOHN DENVER RCA 14406
59	45	26	18	**COUNT ON ME** (J.ALTMAN,D.HEITZ)	THE STATLER BROTHERS MERCURY 884 721 7 POLYGRAM
60	48	50	7	**IF YOU'RE ANYTHING LIKE YOUR EYES** (J.MORRIS,T.SHARP,B.[illegible],P.MALLARD)	ROBIN LEE EVERGREEN 1004
61	64	68	4	**SIXTEEN CANDLES** (C.MCMAHON,D.FRANCA,P.KENT)	JERRY LEE LEWIS AMERICA SMASH 884 934 7 POLYGRAM
62	NEW▶		1	**EVERYTHING I USED TO DO** (C.WATSON,J.BOOTH,E.POWELL)	GENE WATSON EPIC 34 06290
63	53	57	7	**HOMEGROWN** (D.MITCHELL,M.ALLISON,D.MITCHELL)	MASON DIXON PRIMEWORD 111
64	69	76	3	**WHAT DID YOU DO TO MY HEART** (M.ARLEDGE,D.CALHOUN)	CHANCE MERCURY 884 918 7 POLYGRAM
65	NEW▶		1	**OUT GOIN' CATTIN'** (R.L.SCRUGGS,M.MILLER,R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALL CAPITOL CURB 5629 CAPITOL
66	62	48	11	**NOTHIN' VENTURED NOTHIN' GAINED** (B.MAHER,D.PETTERSEN,D.SCHULTZ,D.KELLEY,B.MAHER)	SYLVIA RCA 14375
67	49	33	19	**YOU'RE THE LAST THING I NEEDED TONIGHT** (J.BOWEN,J.JENNINGS,D.WILLIS,D.PENNINGTON)	JOHN SCHNEIDER MCA 52827
68	NEW▶		1	**FOOLS FOR EACH OTHER** (E.BRUCE,M.MUSTO,G.CAPPS)	EO BRUCE WITH LYNN ANDERSON RCA 5005 7
69	52	47	18	**NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER** (J.BOWEN,S.STRAIT,E.LAURIN)	GEORGE STRAIT MCA 52847
70	73	78	3	**JUKEBOX SATURDAY NIGHT/NIGHT LIFE** (M.MCALPIN,A.MCALPIN,J.MOSS,J.[illegible],W.BREELAND)	ROY CLARK SILVER DOLLAR 7 [illegible]
71	78	83	3	**HAVE I GOT A HEART FOR YOU** (T.MARTIN,J.ANDERSON,J.STEGALL,B.MCDONALD)	ROCKINHORSE LONG SHOT 1002 NSD
72	77	84	3	**ANYTHING FOR LOVE** (D.FOSTER,D.FOSTER,G.LIGHTFOOT)	GORDON LIGHTFOOT WARNER BROS. 7 28655
73	NEW▶		1	**TIME STOOD STILL** (V.GOSDIN,M.J.JONES,R.J.JONES)	VERN GOSDIN COMPLEAT 158 POLYGRAM
74	NEW▶		1	**PEOPLE'S COURT** (R.STEVENS,R.WALSH JR.,D.SLATER,J.WHITE)	RAY STEVENS MCA 52924
75	NEW▶		1	**WINE COLORED ROSES** (B.SHERRILL,D.RATLIFF,N.LOWENS)	GEORGE JONES EPIC 34 06296
76	80	—	2	**KING LEAR** (R.PENNINGTON,M.HOLT)	CAL SMITH STEP ONE 358
77	NEW▶		1	**WALK THE WAY THE WIND BLOWS** (A.REYNOLDS,T.D'ARBY,B.BRIEN)	KATHY MATTEA MERCURY 884 978 7 POLYGRAM
78	81	—	2	**WRAP ME UP IN YOUR LOVE** (J.RUTHERFORD,D.PENNINGTON,J.D.MARTIN,J.JARRARD)	J.D.MARTIN CAPITOL 5608
79	68	58	21	**ON THE OTHER HAND** (R.LEHNING,K.KEGLAR,PRIVERSTREET,D.SCHULTZ)	◆ RANDY TRAVIS WARNER BROS. 7 28962
80	63	56	18	**OLD VIOLIN** (S.TURNBULL,T.BRANTLEY,R.PAYNE)	JOHNNY PAYCHECK MERCURY 884 720 7 POLYGRAM
81	55	42	17	**ROCKIN' WITH THE RHYTHM OF THE RAIN** (B.MAHER,D.SCHULTZ,B.MAHER)	THE JUDDS RCA CURB 14362 RCA
82	41	38	18	**SAVIN' MY LOVE FOR YOU** (M.WRIGHT,M.CLARK)	PAKE MCENTIRE RCA 14336
83	60	18	18	**I'VE GOT A NEW HEARTACHE** (R.SKAGGS,W.WALKER)	RICKY SKAGGS EPIC 34 05898
84	18	30	3	**STRAIGHT TALKIN'** (J.SOLOMON,B.SHELL,M.SHEDD,B.CANNON)	MELBA MONTGOMERY COMPASS 45 7
85	NEW▶		1	**THESE SHOES** (D.FOSTER,D.LEE,J.GOAD)	EVERLY BROTHERS MERCURY 884 694 7 POLYGRAM
86	NEW▶		1	**TALKIN' BLUE EYES** (B.STRANGE,T.JARRARD,C.QUILLEN)	MARTY HAGGARD MTM 72073 CAPITOL
87	54	55	5	**LOVE KEEP YOUR DISTANCE** (R.LEDFORD,A.J.MASTERS,D.EARLEY,WYNNE,A.J.MASTERS,L.HINDS)	A.J.MASTERS BERMUDA DUNES 114
88	NEW▶		1	**ROCKIN' MY COUNTRY HEART** (P.GARRETT,H.A.PRICE,P.GARRETT)	PAT GARRETT COMPLEAT 157 POLYGRAM
89	NEW▶		1	**NICE TO BE WITH YOU** (R.BALLARD,GOLD)	SLEWFOOT STEP ONE 360
90	NEW▶		5	**YOU'VE TAKEN OVER MY HEART** (G.ATKINS,D.HEITZ)	BOBBY G. RICE DOOR KNOB 88 251
41	74	73	24	**UNTIL I MET YOU** (T.WEST,M.BRODELL)	◆ JUDY RODMAN MTM 72065 CAPITOL
92	57	34	18	**WILL THE WOLF SURVIVE** (J.BOWEN,W.JENNINGS,[illegible],[illegible],PEREZ)	WAYLON JENNINGS MCA 52830
93	71	62	7	**I'VE ALREADY CHEATED ON YOU** (B.SHERRILL,T.A.D'ARBY,A.REYNOLDS)	DAVID ALLEN COE AND WILLIE NELSON COLUMBIA 38 06227
94	92	90	8	**STRANGER THINGS HAVE HAPPENED** (R.MCCOY,T.HAMMOND,A.R.)	LARRY BOONE MERCURY 884 858 7 POLYGRAM
95	76	70	8	**CALL HOME** (M.SHELLEY,M.REID,T.SEALS)	GLEN CAMPBELL ATLANTIC AMERICA 7 [illegible]
96	85	65	8	**I'VE CRIED A MILE** (T.BROWN,[illegible],[illegible],T.SEALS)	TARI HENSLEY MERCURY 884 852 7 POLYGRAM
97	90	89	7	**SOME HEARTS GET ALL THE BREAKS** (J.BOWEN,W.MILLER,M.[illegible],R.T.BRIGHT,WRIGHT)	ROGER MILLER MCA 52855
98	87	85	22	**HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)** (T.[illegible],H.[illegible],MURRAH,S.DEAN)	LEE GREENWOOD MCA 52807
99	95	93	15	**WITH YOU** (J.[illegible],B.[illegible])	VINCE GILL MCA 14371
100	91	88	6	**WHAT'S YOUR NAME** (T.W.[illegible],B.JENNINGS)	THE ALMOST BROTHERS MTM 72[illegible]

◯ Products with the greatest airplay and sales gains this week ◆ Video clip availability ● Recording Industry Assn. Of America (RIAA) certified: ● 1 million units ▲ RIAA seal for sales of two million units

Billboard. Hot Country Singles SALES & AIRPLAY™

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	COUNTRY STATE OF MIND	HANK WILLIAMS JR	2
2	5	LITTLE ROCK	REBA MCENTIRE	1
3	3	GOT MY HEART SET ON YOU	JOHN CONLEE	3
4	8	IN LOVE	RONNIE MILSAP	4
5	9	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	6
6	10	GUITARS,CADILLACS	DWIGHT YOAKAM	8
7	7	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	5
8	12	LONELY ALONE	THE FORESTER SISTERS	7
9	13	TEN FEET AWAY	KEITH WHITLEY	10
10	14	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	9
11	15	GUITAR TOWN	STEVE EARLE	13
12	17	JUST ANOTHER LOVE	TANYA TUCKER	12
13	18	CRY	CRYSTAL GAYLE	16
14	20	SECOND TO NO ONE	ROSANNE CASH	17
15	1	DESPERADO LOVE	CONWAY TWITTY	11
16	4	SOMETIMES A LADY	EDDY RAVEN	15
17	24	FARTHER DOWN THE LINE	LYLE LOVETT	28
18	6	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	14
19	11	THAT'S HOW YOU KNOW	NICOLETTE LARSON/STEVE WARINER	19
20	—	HONKY TONK CROWD	JOHN ANDERSON	36
21	22	DIGGIN' UP BONES	RANDY TRAVIS	24
22	21	HONEYCOMB	GARY MORRIS	51
23	—	IT'LL BE ME	EXILE	18
24	19	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	30
25	23	ON THE OTHER HAND	RANDY TRAVIS	79
26	—	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	20
27	—	YOU CAN'T STOP LOVE	SCHUYLER KNOBLOCK & OVERSTREET	21
28	—	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	26
29	25	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	34
30	29	I'VE ALREADY CHEATED ON YOU	DAVID ALLEN COE WILLIE NELSON	93

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	4	LITTLE ROCK	REBA MCENTIRE	1
2	2	COUNTRY STATE OF MIND	HANK WILLIAMS JR	2
3	5	GOT MY HEART SET ON YOU	JOHN CONLEE	3
4	7	IN LOVE	RONNIE MILSAP	4
5	6	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	5
6	10	LONELY ALONE	THE FORESTER SISTERS	7
7	11	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	6
8	12	GUITARS,CADILLACS	DWIGHT YOAKAM	8
9	15	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	9
10	14	TEN FEET AWAY	KEITH WHITLEY	10
11	1	DESPERADO LOVE	CONWAY TWITTY	11
12	17	JUST ANOTHER LOVE	TANYA TUCKER	12
13	8	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	14
14	3	SOMETIMES A LADY	EDDY RAVEN	15
15	18	GUITAR TOWN	STEVE EARLE	13
16	19	CRY	CRYSTAL GAYLE	16
17	20	SECOND TO NO ONE	ROSANNE CASH	17
18	21	IT'LL BE ME	EXILE	18
19	9	THAT'S HOW YOU KNOW	NICOLETTE LARSON/STEVE WARINER	19
20	22	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	20
21	23	YOU CAN'T STOP LOVE	SCHUYLER KNOBLOCK & OVERSTREET	21
22	24	DOO-WAH DAYS	MICKEY GILLEY	22
23	26	DIDN'T WE	LEE GREENWOOD	23
24	28	THAT ROCA WON'T ROLL	RESTLESS HEART	25
25	27	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	26
26	30	DIGGIN' UP BONES	RANDY TRAVIS	24
27	—	A GIRL LIKE EMMYLOU	SOUTHERN PACIFIC	27
28	16	WORKING CLASS MAN	LACY J DALTON	29
29	—	FARTHER DOWN THE LINE	LYLE LOVETT	28
30	13	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	30

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	17
MCA/Curb (2)	
RCA (13)	14
RCA/Curb (1)	
WARNER BROS (12)	14
Reprise (1)	
Warner/Curb (1)	
CAPITOL (5)	13
MTM (6)	
Capitol/Curb (2)	
COLUMBIA	11
POLYGRAM	11
Mercury (8)	
Compleat (2)	
America/Smash (1)	
EPIC	8
STEP ONE	2
ATLANTIC	1
ATLANTIC/AMERICA	1
BERMUDA DUNES	1
COMPASS	1
DOOR KNOB	1
EMI-AMERICA	1
EVERGREEN	1
NSD	1
Long Shot (1)	
PREMIER ONE	1
SILVER DOLLAR	1

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher, Licensing Org.)
Sheet Music Dist.

56 ALIVE AND WELL
(Tree, BMI/Cross Keys, ASCAP)
41 ALL BECAUSE OF YOU
(Rolling Tide, ASCAP)
58 ALONG FOR THE RIDE ('56 Y BIRD)
(Bicameral, BMI/Stavelone, ASCAP)
6 ALWAYS HAVE ALWAYS WILL
(Texacan, ASCAP/Cavesson, ASCAP) CPP
72 ANYTHING FOR LOVE
(Moose, CAPAC/Air Bear, BMI/Warner Tamerlane, BMI)
38 AT THE SOUND OF THE TONE
(WB, ASCAP/Two Sons, ASCAP)
9 BOTH TO EACH OTHER (FRIENDS & LOVERS)
(Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)
95 CALL HOME
(Lodge Hall, ASCAP/WB, ASCAP/Two Sons, ASCAP) CPP
35 CHEAP LOVE
(Shidel, BMI/Big, BMI)
59 COUNT ON ME
(Statler Brothers, BMI)
2 COUNTRY STATE OF MIND
(Bocephus, BMI/Tapadero, BMI) CPP
16 CRY
(Shapiro Bernstein & Co., ASCAP)
48 DADDY'S HANDS
(Blackwood, BMI) CPP/ABP
11 DESPERADO LOVE
(Tree, BMI/Lowery, BMI) CPP/HL
23 DIDN'T WE
(Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM
24 DIGGIN' UP BONES
(Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI)
22 DOO-WAH DAYS
(Young Beau, BMI/Tapadero, BMI/Rek, BMI) CPP
62 EVERYTHING I USED TO DO
(Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP)
28 FARTHER DOWN THE LINE
(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
47 FIDDLIN' MAN
(Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI)
68 FOOLS FOR EACH OTHER
(Chappell, ASCAP)
45 A FRIEND IN CALIFORNIA
(Inorbit, BMI) CPP
27 A GIRL LIKE EMMYLOU
(That's What She Said, BMI/Long Tooth, BMI/K Road, ASCAP/Standup, ASCAP)
3 GOT MY HEART SET ON YOU
(Simonton, BMI/N2D, ASCAP)
13 GUITAR TOWN
(Goldline, ASCAP) HL
8 GUITARS, CADILLACS
(Coal Dust West, BMI)
71 HAVE I GOT A HEART FOR YOU
(April, ASCAP/Blackwood, BMI)
30 HEARTBEAT IN THE DARKNESS
(MCA, ASCAP/Patchwork, ASCAP) HL
98 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)
(Tom Collins, BMI) CPP
53 HELL AND HIGH WATER
(April, ASCAP/Ides Of March, ASCAP/Preshus Child, BMI)
63 HOMEGROWN
(Dale Morris, BMI/Screen Gems-EMI, BMI)
51 HONEYCOMB
(Golden Bell, ASCAP) CPP
36 HONKY TONK CROWD
(Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda Lin, ASCAP) HL
46 I MISS YOU ALREADY
(Tree, BMI) HL
50 I WON'T LET YOU DOWN
(Garmon, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)
60 IF YOU'RE ANYTHING LIKE YOUR EYES
(Mal Clement, BMI) HL
31 I'M NOT TRYING TO FORGET YOU
(Willie Nelson, BMI) CPP
4 IN LOVE
(Lodge Hall, BSCAP/Milsap, BMI) CPP
44 IT AIN'T COOL TO BE CRAZY ABOUT YOU
(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP)
18 IT'LL BE ME
(Tree, BMI/Pacific Island, BMI) CPP/HL
93 I'VE ALREADY CHEATED ON YOU
(Willie Nelson, BMI) CPP
96 I'VE CRIED A MILE
(Tree, BMI) HL
83 I'VE GOT A NEW HEARTACHE
(Cedarwood, BMI/Wayne Walker, BMI) HL
20 JUKEBOX SATURDAY NIGHT/NIGHT LIFE
(Blackwood, BMI/Friendly, ASCAP/Tree, BMI)
12 JUST ANOTHER LOVE
(Web IV, BMI)
76 KING LEAR
(Lyn Pen, BMI)
1 LITTLE ROCK
(Combine, BMI/Music City, ASCAP)
7 LONELY ALONE
(MCA, ASCAP/Alabama Band, ASCAP) HL
57 LOVE DON'T COME ANY BETTER THAN THIS
(Irving, BMI/Somebody's, SESAC)
87 LOVE KEEP YOUR DISTANCE
(Desert Sands, BMI/Medicine, BMI)
40 MY LIFE'S A DANCE
(Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP
89 NICE TO BE WITH YOU
(Interior, BMI)
33 NO ONE MENDS A BROKEN HEART LIKE YOU
(Collins Court, ASCAP) CPP
69 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER
(Mal Clement, BMI) HL
66 NOTHIN' VENTURED NOTHIN' GAINED
(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep to Tow, BMI) CPP/ABP/HL
80 OLD VIOLIN
(Dwight Manners, BMI)
79 ON THE OTHER HAND
(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL
65 OUT GOIN' CATTIN'
(Zoe Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)
52 THE PAGES OF MY MIND
(April, BSCAP/Welbeck, ASCAP) CPP/ABP
74 PEOPLE'S COURT
(Ray Stevens, BMI/New London, ASCAP)
88 ROCKIN' MY COUNTRY HEART
(Red Barn, BMI)
81 ROCKIN WITH THE RHYTHM OF THE RAIN
(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL
82 SAYIN' MY LOVE FOR YOU
(Warner Tamerlane, BMI/Flying Dutchman, BMI)
17 SECOND TO NO ONE
(Chelcarl, BMI/Atlantic, BMI)
37 SHE USED TO BE SOMEBODY'S BABY
(Larry Gatlin, BMI)
26 SINCE I FOUND YOU
(Lawyers Daughter, BMI/Uncle Artie, ASCAP)
61 SIXTEEN CANDLES
(Unichappell, BMI) HL
14 SLOW BOAT TO CHINA
(Uncle Artie, ASCAP)
43 SO THIS IS LOVE
(Tapadero, BMI/Little Shop Of Morgansongs, BMI) CPP
97 SOME HEARTS GET ALL THE BREAKS
(Roger Miller, BMI/Tree, BMI) HL
15 SOMETIMES A LADY
(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP
5 STAND A LITTLE RAIN
(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL
32 STARTING OVER AGAIN
(Forrest Hills, BMI/Wide Road, BMI)
84 STRAIGHT TALKIN'
(Malthouse, BMI/Sheddhouse, ASCAP/Sabal, ASCAP)
94 STRANGER THINGS HAVE HAPPENED
(Malone Opryland, ASCAP)
42 STRONG HEART
(Chappell, ASCAP/MCA, ASCAP/Cherwald, ASCAP/Hop Sound, ASCAP/Bebo, ASCAP) HL
86 TALKIN' BLUE EYES
(Alabama Band, ASCAP/Quillsong, ASCAP/Depamus, ASCAP)
10 TEN FEET AWAY
(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
25 THAT ROCK WON'T ROLL
(Combine, BMI)
19 THAT'S HOW YOU KNOW
(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)
49 THAT'S WHAT HER MEMORY IS FOR
(Tom Collins, BMI/Collins Court, ASCAP) CPP
85 THESE SHOES
(Cartsongs, BMI/Carlyric, ASCAP)
73 TIME STOOD STILL
(Hookit, BMI/Blue Lake, BMI)
70 TOO MANY TIMES
(Bowdy Boy, ASCAP/PBTW, ASCAP/Tuna Day, ASCAP)
91 UNTIL I MET YOU
(King Coal, ASCAP)
77 WALK THE WAY THE WIND BLOWS
(Colgems-EMI, ASCAP/W[illegible])
54 WE HAD IT [illegible]
64 WHAT DID YOU DO TO MY HEART
(Milledge, ASCAP)
100 WHAT'S YOUR NAME
(Rightsong, BMI) HL
55 WHEN YOU HURT I HURT
(Tree, BMI/Strawberry Lane, BMI)
92 WILL THE WOLF SURVIVE
(Divince, BMI/No K.O., BMI/Bug, BMI)
75 WINE COLORED ROSES
(Mal-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)
99 WITH YOU
(Benefit, BMI)
29 WORKING CLASS MAN
(Fresco Kid, ASCAP/Chappell, ASCAP)
78 WRAP MI UP IN YOUR LOVE
(Music Corp. Of America, BMI/Alabama Band, ASCAP)
21 YOU CAN'T STOP LOVE
(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)
39 YOU MADE A ROCK OF A ROLLING STONE
(Tree, BMI/Cross Keys, ASCAP) HL
34 YOU'RE STILL NEW TO ME
(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI)
67 YOU'RE THE LAST THING I NEEDED TONIGHT
(Jack & Bill, ASCAP) HL
90 YOU'VE TAKEN OVER MY HEART
(Chip N Dale, ASCAP)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood
ALM Almo
BM Belwin M[illegible]
[illegible]
CPP [illegible]
[illegible]

Newcomer Lyle Lovett Mixes Business Sense With Good Music

BY ANDREW ROBLIN

NASHVILLE Most would-be stars who come to Nashville with demos and hopes find their demos rejected and their hopes shattered in short order. Either their songs aren't up to par or their recordings don't match record industry standards.

But when new MCA/Curb artist Lyle Lovett came to Nashville two years ago, he brought industry-quality songs and recordings.

The basic tracks for each of the 10 songs on Lovett's self-titled first album, including the hit "Farther Down The Line," come from the demo Lovett brought to town. With help from associate producer and lead guitarist Billy Williams, Lovett produced the demo himself.

Since the album draws heavily on Lovett's demo, he is listed as co-producer—an unusual distinction for a new country singer. Tony Brown, the album's other co-producer, sweetened the basic tracks with a backing vocal by Rosanne Cash and extra tracks by Vince Gill and Mac McAnally, among others.

Along with the production credit, Lovett also has a portion of the publishing rights to every song on the album. "I've got a good lawyer," he says. His lawyer is Nashville attorney Ken Levitan, and his manager is Chuck Morris.

Lovett brought a well-developed business sense as well as industry-quality music to Nashville. He's doing business here on his own terms, and he hasn't had to compromise his music or his witty lyrics.

"I'm not trying to be George Strait," Lovett says. "MCA didn't force me to alter my style or songs for the album, and there's been no indication I'll have to change."

Country radio's response to "Farther Down The Line" indicates that programmers, too, accept him as he is. Although the single briefly lost its bullet in mid-August, it has since regained its momentum and moves into the top 30 this week.

But even a musician and businessman as finely tuned as Lovett needs a series of breaks to get started.

Lovett's first break came in 1983, when he and his sung "Big Boss Hammer" landed a spot in the CBS television movie "Bill On His Own," which starred Mickey Rooney. Lovett was performing at a club in Austin at the time Rooney came to town with the touring company of "Sugar Babies." The casting director for "Bill" was with the company, and called the club in search of performers to audition for the film. Lovett responded to the call and, to his surprise, found himself with a minor part in "Bill."

His breaks continued, in the persons of singer/songwriters Jim Rooney and Guy Clark, after Lovett came to Nashville in 1984. With Rooney's support, Lovett landed a publishing deal with Criterion Music. Criterion later presented Lovett's music to Dick Whitehouse of Curb. At the same time, MCA became interested in Lovett through a tape Guy Clark gave to staff producer Tony Brown.

Since signing with MCA/Curb, Lovett has performed steadily, most often in Texas, his home state. His recent booking agreement with Monterey Artists should keep him even busier.

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard. TOP COUNTRY ALBUMS™

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Compiled from a national sample of retail store and one-stop sales reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST (LABEL & NUMBER, DISTRIBUTING LABEL, SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
(1)	1	2	8	**HANK WILLIAMS, JR.** WARNER/CURB 1 25412, WARNER BROS. (8.98) 2 weeks at No. One	MONTANA CAFE
2	2	1	12	**RANDY TRAVIS** WARNER BROS. 1 25435 (8.98)	STORMS OF LIFE
3	4	4	14	**GEORGE STRAIT** MCA 5750 (8.98)	# 7
(4)	7	7	7	**JANIE FRICKE** COLUMBIA FC 40383	BLACK & WHITE
5	3	3	43	**THE JUDDS** ● RCA CURB 4HL1 7042 RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	5	5	22	**DWIGHT YOAKAM** REPRISE 25372 WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	6	6	28	**REBA MCENTIRE** MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
(8)	8	9	7	**EXILE** EPIC FE 40401	GREATEST HITS
9	9	8	14	**THE STATLER BROTHERS** MERCURY 422 826 782 1 M POLYGRAM (8.98)	FOUR FOR THE SHOW
(10)	11	12	14	**NITTY GRITTY DIRT BAND** WARNER BROS. 1 25382 (8.98)	TWENTY YEARS OF DIRT
11	10	10	23	**RONNIE MILSAP** RCA AHL1 7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
12	12	11	29	**ALABAMA** ▲ RCA AHL1 7170 (8.98) (CD)	GREATEST HITS
13	14	14	25	**MERLE HAGGARD** EPIC 40286	A FRIEND IN CALIFORNIA
(14)	18	20	63	**ROSANNE CASH** COLUMBIA FC 39463	RHYTHM AND ROMANCE
(15)	24	28	19	**STEVE EARLE** MCA 5713 (8.98)	GUITAR TOWN
16	16	21	6	**RAY CHARLES** COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
17	15	15	13	**CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH** AMERICA SMASH JR 002 1 ML POLYGRAM (8.98)	CLASS OF '55
18	20	19	21	**WILLIE NELSON** COLUMBIA FC 40327	THE PROMISELAND
19	19	17	19	**EDDIE RABBITT** RCA AHL1 7041 (8.98)	RABBITT TRAX
(20)	25	18	12	**T GRAHAM BROWN** CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
21	21	34	4	**SWEETHEARTS OF THE RODEO** COLUMBIA 40406	SWEETHEARTS OF THE RODEO
22	22	29	77	**GEORGE STRAIT** ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
23	13	13	23	**WAYLON JENNINGS** MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
(24)	33	40	39	**STEVE WARINER** MCA 5672 (8.98)	LIFE'S HIGHWAY
25	17	16	32	**JOHN SCHNEIDER** MCA 5668 (8.98)	A MEMORY LIKE YOU
(26)	41	47	10	**KEITH WHITLEY** RCA AHL1 7043 (8.98)	L.A. TO MIAMI
27	27	45	69	**THE STATLER BROTHERS** MERCURY 824 470 1 POLYGRAM (8.98)	PARDNERS IN RHYME
(28)	65	—	2	**LEE GREENWOOD** MCA 5770	LOVE WILL FIND ITS WAY TO YOU
29	29	36	19	**THE OAK RIDGE BOYS** MCA 5714 (8.98) (CD)	SEASONS
30	35	—	2	**CRYSTAL GAYLE** WARNER BROS. 1 [illegible]	STRAIGHT TO THE HEART
31	31	37	8	**DAVID ALLEN COE** COLUMBIA [illegible]	SON OF THE SOUTH
(32)	46	35	5	**JIMMY BUFFETT** MCA 5730 (8.98)	FLORIDAYS
33	40	62	43	**RICKY SKAGGS** EPIC FE 40103	LIVE IN LONDON
34	34	49	6	**MARTY STUART** COLUMBIA FC 40310	MARTY STUART
35	39	26	9	**T.G. SHEPPARD** COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
36	26	22	46	**EARL THOMAS CONLEY** RCA AHL1 7032 (8.98) (CD)	GREATEST HITS
37	23	23	95	**THE JUDDS** ▲ RCA CURB AHL1 5319 RCA (8.98) (CD)	WHY NOT ME
38	36	31	11	**THE FORESTER SISTERS** WARNER BROS. 1 25411 (8.98)	PERFUME, RIBBONS AND PEARLS
39	42	63	13	**JOHNNY CASH AND WAYLON JENNINGS** COLUMBIA 40347	HEROES
(40)	51	51	260	**WILLIE NELSON** ▲ COLUMBIA FC 237542 (CD)	GREATEST HITS
41	44	39	24	**TANYA TUCKER** CAPITOL ST 12474 (8.98)	GIRLS LIKE ME
42	38	33	16	**BILLY JOE ROYAL** ATLANTIC AMERICA 90508	LOOKING AHEAD
(43)	NEW▶		1	**RAY STEVENS** MCA 5789	SURELY YOU JOUST
44	28	24	50	**GEORGE STRAIT** ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
45	43	25	68	**HANK WILLIAMS, JR.** ● WARNER CURB 25267 WARNER BROS. (8.98)	FIVE-O
46	47	52	9	**REBA MCENTIRE** MERCURY 822 455 1 M 1	REBA NELL MCENTIRE
(47)	60	64	27	**JOHN CONLEE** COLUMBIA FC 40257	HARMONY
48	45	42	24	**JUDY RODMAN** MTM 71050 (8.98)	JUDY
49	54	54	8	**RONNIE MCDOWELL** MCA CURB 5725 MCA (8.98)	ALL TIED UP IN LOVE
(50)	NEW▶		1	**JOHN SCHNEIDER** MCA 5795	TAKE THE LONG WAY HOME
51	30	30	11	**GIRLS NEXT DOOR** MTM ST 71053 CAPITOL (8.98)	THE GIRLS NEXT DOOR
52	37	27	43	**HANK WILLIAMS, JR.** WARNER CURB 25328 WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
(53)	73	61	27	**EVERLY BROTHERS** MERCURY 826 842 1 POLYGRAM (8.98)	BORN YESTERDAY
54	59	53	8	**EO BRUCE** RCA AHL1 5808 (8.98)	NIGHT THINGS
55	48	50	13	**SOUTHERN PACIFIC** WARNER BROS. 1 25409 (8.98)	KILLBILLY HILL
56	55	46	82	**ALABAMA** ▲ RCA AHL1 5339 (8.98) (CD)	40 HOUR WEEK
57	32	32	4	**LACY J. DALTON** COLUMBIA 40393	HIGHWAY DINER
58	58	68	122	**THE STATLER BROTHERS** MERCURY 818 652 1 POLYGRAM (8.98) (CD)	ATLANTA BLUE
59	62	67	234	**WILLIE NELSON** ▲ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
(60)	69	65	126	**ALABAMA** ▲ RCA AHL1 4939 (8.98) (CD)	ROLL ON
61	61	—	2	**THE KENDALLS** MCA CURB 5724 MCA	FIRE AT FIRST SIGHT
62	53	56	70	**LEE GREENWOOD** ● MCA 5582 (8.98) (CD)	GREATEST HITS
(63)	72	58	15	**PAKE MCENTIRE** RCA AHL1 5809 (8.98)	TOO OLD TO GROW UP
64	50	59	436	**WILLIE NELSON** ▲ COLUMBIA FC 35305 (CD)	STARDUST
65	52	44	29	**ANNE MURRAY** CAPITOL ST 12466 (8.98)	SOMETHING TO TALK ABOUT
66	66	—	2	**MICKEY GILLEY** EPIC 40353	ONE AND ONLY
67	67	75	46	**RAY STEVENS** MCA 5635 (8.98)	I HAVE RETURNED
(68)	RE ENTRY			**GENE WATSON** EPIC 40306	STARTING NEW MEMORIES
69	70	70	21	**RAY PRICE** STEP ONE SOR 9 (8.98)	PORTRAIT OF A SINGER
70	56	41	27	**DON WILLIAMS** CAPITOL ST 12440 (8.98)	NEW MOVES
71	49	43	15	**NICOLETTE LARSON** MCA 5711 (8.98)	ROSE OF MY HEART
72	64	55	235	**ALABAMA** ▲ RCA AHL1 4729 (8.98) (CD)	MOUNTAIN MUSIC
73	63	48	53	**GEORGE JONES** EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
74	68	60	48	**LEE GREENWOOD** MCA 5622 (8.98)	STREAMLINE
75	71	38	11	**CONWAY TWITTY** WARNER BROS. 1 25408 (8.98)	FALLIN' FOR YOU FOR [illegible] EARS

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of Amer[illegible] certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a number following the symbol. *CBS Records does not issue a suggested list price for its product.

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Management: **Marshall Grant**

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THE GATEWAY TO LATIN AMERICA

ISSUE DATE:
NOVEMBER 1

AD CLOSING:
OCTOBER 7

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CLASSICAL

KEEPING SCORE

by Is Horowitz

GLOBAL SALES: **Isaac Stern**, whose trophy shelf is already burdened with awards memorializing a lifetime of achievement, added another last week: CBS Records International's Crystal Globe Award. It is given to CBS artists whose recordings have accumulated sales in excess of 5 million outside their home country. Stern shares the award with the New York Philharmonic.

Collectively, Stern and the Philharmonic are the 21st to receive the CBS award, established in 1975.

Isaac Stern wins CBS award for over 5 million sales

However, they are the first classical artists to be so honored.

DELOS INTERNATIONAL takes a long step further than other labels in identifying nondigital recordings transferred to compact disk. It has established a special "1000 series" for CDs offering remastered analog recordings Delos feels are worthy of an active catalog presence. About a dozen fit the group, says **Amelia Haygood**, president of the label, which was one of the first in the country to adopt digital technology.

A Hindemith album performed by pianist **Carol Rosenberger** and the Royal Philharmonic conducted by **James DePriest** is the first in the series. Just released, it will be followed soon by CDs featuring harpsichordist **Malcolm Hamilton**, the early-music group **Folger Consort**, and guitarist **Celedonia Romero**. All hold at least one hour of music.

Latest full-digital release is the Wagner program recorded by the Seattle Symphony and **Gerard Schwarz**. Delos is putting extra promotion behind it, as the first in a planned series with orchestra and conductor Schwarz, now the music director of the Seattle Symphony, has long been featured on Delos.

In January, Schwarz will record two Haydn albums in Edinburgh with the Scottish Chamber Orchestra. One will present Rosenberger as soloist, and the other cellist **Janos Starker**. Another Delos project has Schwarz slated to direct a Falla album next winter with the London Symphony Orchestra.

Among upcoming CDs already recorded, Haygood makes special mention of two with **Aldo Parisot** and his Yale Cellos. One will have **Arleen Auger** as soloist in scores by Bach and Villa-Lobos. Also due is the first installment in a cycle of the Beethoven Quartets by Canada's **Orford Quartet**. First out will be the "middle quartets." The cycle will be on eight CDs.

Haygood claims improved CD availability and puts the number of available Delos titles at 30. This will double by the end of February, she says.

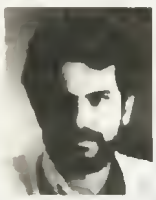
Among distributed lines, the largest in the Delos list is Capriccio, with some 100 CD titles on hand. By next summer, this number should also double, says Haygood. Current Capriccio push is on a number of Liszt albums, to help mark the centenary, this year, of the composer's death.

PASSING NOTES: The Buffalo Philharmonic is restructuring its board to battle a financial shortfall that threatens to cut deeply into its performing season, personnel makeup, and soloist roster. **Semyon Bychkov** is musical director of the orchestra. Meanwhile, Buffalo violist **Bernard Fleshler** has received a patent for Acoustishield, a device to protect orchestral players from decibel overload. Recent studies have found excessive sound levels on stage contributing to hearing loss.

LATIN

NOTAS

by Enrique Fernandez



"WE ARE NOT COMPETING WITH CBS and RCA," explains **Osvaldo LaFranconi**, vice president of the 1½-year-old **Sonotone** label and its parent company, Venezuela's **Sonografica**. "But we are an alternative." In its short tenure in the market, Sonotone has managed to score a number of hits, mostly thanks to its connection with Venezuelan television productions. These dramatic series, produced by **Radio Caracas TV**, a network owned by Sonotone's parent company, are immensely popular in the U.S., and their theme songs, recorded by the label's Venezuelan artists, have become instant successes.

"In little more than a year, we have managed to place a new star, **Carlos Mata**," boasts product and production manager **Jorge Ure**. Mata is one in a line of Sonotone artists who have scored hits through the TV series. The others are **Gualberto Ibarreto**, **Rudy La Scala**, and, most recently, **Caridad Canelón**. The label has also signed up its own U.S. roster, which includes salsa star **Willie Colon**, along with **Alejandro Jaen**, **Nadya**, and the Miami group **Clouds**.

Sonotone has acquired the U.S. license for **PolyGram's** Latin prodcut, and it also distributes and manufactures product from Colombia's **Fuentes** and **Codiscos**, Venezuela's **Velvet**, **Discomoda** and Sonotone's parent company, **Sonografica**, as well as Central America's **Dicesa**. These licenses give Sonotone access to catalog material that gets released as compilations, hot items in the Latin market. "They sell as well as the best new records," explains Ure.

LaFranconi, Ure, and general manager **José Manuel Pagani** man the Miami headquarters, joined by East Coast sales manager **Nelson Abreu**, national promotion coordinator **Virginia de Gregorio**, and national coordinator of shows **Diane Navarro**. (Sonotone produces its artists' performances.) In Los Angeles, **Tony Fernandez** and **Horacio de Vera** are in charge of the California business, while from Houston **Hector Arancibia** handles Texas and Chicago. In New York, the office is managed by **Joe Caine**, with **Patricia Manrique** in charge of promotion.

Sonotone is alternative to major American labels

Recently, Sonotone opened its own American dance music division (see story on page 4), headed by **Ray Martinez**. And in the near future, its operation will be enhanced by the appearance of a new U.S. Spanish TV network, **Latinet**, which is linked to the Venezuelan parent company. "We plan to apply our TV experience here, not only with series, but also with musical programs," explains LaFranconi.

Though Sonotone has scored some of its major hits with the romantic ballads that serve as TV series themes, both men believe that other genres should be exploited. "Only the ballad has been marketed," observes LaFranconi. And Ure believes that the reasons for this have not always been sound business ones. "In Miami, the ballad is promoted for the sake of visiting executives and artists from major companies. Here, what should be programmed is salsa and merengue."

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard.

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	30	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) 18 weeks at No. One	VLADIMIR HOROWITZ
2	2	14	ROMANCES FOR SAXOPHONE CBS M 42119 (CD)	BRANFORD MARSALIS
3	3	26	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
4	12	4	HOROWITZ: THE STUDIO RECORDINGS DG 419 217 (CD)	VLADIMIR HOROWITZ
5	6	6	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
6	4	24	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM 42096 (CD)	WYNTON MARSALIS
7	5	96	AMADEUS SOUNDTRACK FANTASY WAM 1791 (CD)	● NEVILLE MARRINER
8	8	6	PURCELL: DIDO AND AENEAS PHILIPS 416 299 (CD)	JESSYE NORMAN
9	9	12	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
10	7	16	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415 122 (CD)	IVO POGORELICH
11	11	22	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
12	13	14	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
13	10	18	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
14	14	64	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
15	17	24	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM 39814 (CD)	MURRAY PERAHIA
16	16	18	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414 475 (CD)	VLADIMIR ASHKENAZY
17	NEW▶		ANNIVERSARY LONDON 417 362 (CD)	LUCIANO PAVAROTTI
18	18	80	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
19	19	18	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO 37353 (CD)	THE EMPIRE BRASS
20	15	14	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
21	20	100	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412 244 (CD)	NEVILLE MARRINER
22	22	26	STRAUSS: DON QUIXOTE CBS IM 39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
23	21	352	PACHELBEL:CANON/FASCH:TRUMPET CONCERTO RCA FRL1 5468	● PAILLARD CHAMBER ORCHESTRA
24	NEW▶		THE MUSIC OF DEBUSSY · CLAIR DE LUNE RCA	JAMES GALWAY
25	23	162	HAYON/HUMMEL/L MOZART· TRUMPET CONCS. CBS IM 37846 (CD)	WYNTON MARSALIS NATIONAL PHILHARMONIC ORCH (LEPPARD)

TOP CROSSOVER ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	4	BEAUTIFUL DREAMER LONDON 417 242 (CD) 4 weeks at No. One	MARILYN HORNE
2	4	4	DOWN TO THE MOON CBS FM 42255 (CD)	ANDREAS VOLLENWEIDER
3	2	4	SONGS FROM LIQUID DAYS CBS FM 39564 (CD)	PHILIP GLASS
4	3	4	SWING, SWING, SWING PHILIPS 412 626 (CD)	BOSTON POPS (WILLIAMS)
5	5	4	BEGIN SWEET WORLD RCA 6MLT 7124 (CD)	RICHARD STOLTZMAN
6	6	4	ECHOES OF LONDON CBS FM 42119	JOHN WILLIAMS
7	7	4	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
8	9	4	BERNSTEIN: WEST SIDE STORY DG 415 253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
9	10	4	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415 963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
10	8	4	BLUE SKIES LONDON 414 686 (CD)	KIRI TE KANAWA (RIDOLE)
11	12	4	SAVE YOUR NIGHTS FOR ME CBS FM 39866 (CD)	PLACIDO DOMINGO
12	11	4	PASSIONE LONDON 417 117 (CD)	LUCIANO PAVAROTTI
13	13	4	SYNCOPATED CLOCK PRO ARTE CDD-264 (CD)	ROCHESTER POPS (KUNZEL)
14	15	4	BACH ON WOOD CBS M 39704	BRIAN SLAWSON
15	14	4	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M [illegible] (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING

(CD) Compact Disc available. ● Recording Industry Ass'n. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

Billboard. HOT DANCE/DISCO™

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CLUB PLAY

Compiled from a national sample of dance club playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	3	8	DOWN AND COUNTING EPIC 49-05426 — 1 week at No. One	CLAUDJA BARRY
2	1	2	9	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ
3	9	21	4	WHEN I THINK OF YOU (REMIX) A&M SP 12193	◆ JANET JACKSON
4	4	5	8	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
5	10	14	5	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
6	7	10	7	WALK THIS WAY PROFILE PRO-7112	◆ RUN-D M.C.
7	17	17	5	GOTTA SEE YOU TONIGHT RCA PW 14405	BARBARA ROY
8	8	9	7	SWEET FREEDOM (REMIX) MCA 23641	◆ MICHAEL MCDONALD
9	16	16	5	CAN'T GIVE NER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER
10	14	19	4	MISSIONARY MAN (REMIX) RCA PD 14409	◆ EURYTHMICS
11	3	1	12	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
12	6	7	9	*MUSIC THAT YOU CAN DANCE TO* MCA/CURB 23640/MCA	◆ SPARKS
13	11	12	7	LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	◆ CHAKA KHAN
14	23	26	4	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
15	5	4	9	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA
16	20	20	5	SOWETO (REMIX) A&M SP 12190	JEFFREY OSBORNE
17	15	15	8	LOVE CAN'T TURN AROUND HOUSE FLU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS
18	25	32	4	SAMPLE THAT! GEFFEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
19	22	22	4	CELEBRATE POW WOW PW 412	SUBJECT
20	18	18	7	MAN SIZE LOVE (REMIX) MCA 23642	◆ KLYMAXX
21	19	11	9	CANDYBAR EXPRESS (REMIX) MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY
22	31	41	3	LOVE IN THE SHADOWS (REMIX) A&M SP 12187	E.G. DAILY
23	28	35	4	NOW MANY HEARTS SEA BRIGHT PAL 7109/PROFILE	EVELYN THOMAS
24	13	13	8	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA
25	29	34	4	PARANDIMIA (REMIX) CHINA/CHRYSALIS AV9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
26	24	24	6	WISER AND WEAKER (REMIX) COLUMBIA 4A-05918	DENIECE WILLIAMS
27	33	38	3	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
28	26	30	5	BORROWED LOVE (REMIX) TABU 429-05920/EPIC	◆ THE S.O.S. BAND
29	27	29	6	BASSLINE *(REMIX)* SLEEPING BAG SLX 18	MANTRONIX
30	43	—	2	ANOTNERLOVER . . . /GIRLS & BOYS PAISLEY PARK 0-20516/WARNER BROS.	◆ PRINCE & THE REVOLUTION
31	32	36	4	DIAMOND GIRL TOP HITS TH-106	NICE & WILD
32	21	8	11	VENUS (REMIX) LONDON 886 088-1/POLYGRAM	◆ BANANARAMA
33	37	46	3	SPIRIT IN THE SKY I.R.S. 23653/MCA	DOCTOR AND THE MEDICS
34	46	—	2	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V 19218	◆ PET SHOP BOYS
35	12	6	8	SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN	RICK JAMES
36	34	39	4	I CAN'T THINK ABOUT DANCIN' (REMIX) CAPITOL V 15233	◆ MISSING PERSONS
37	41	—	2	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
38	45	—	2	RUTHLESS PEOPLE EPIC 49-05931	MICK JAGGER
39	39	49	3	ONE LOVE (REMIX) JIVE JD1 9506/ARISTA	◆ WHODINI
40	40	47	3	CAN'T WAIT ANOTNER MINUTE RCA PW 14422	FIVE STAR
41	NEW ▶		1	100% PURE PAIN (REMIX) MERCURY 884 886-1/POLYGRAM	O'CHI BROWN
42	38	40	5	I GOT YOU COVERED TREMPER TR 1019	DONNA GARRAFFA
43	NEW ▶		1	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
44	NEW ▶		1	MARCIA BAILA SIRE 0-20448/WARNER BROS.	◆ RITA MITSOUKO
45	30	27	11	JACK YOUR BOOY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
46	NEW ▶		1	*WORD UP* ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
47	NEW ▶		1	VELCRO FLY (REMIX) WARNER BROS. 0-20524	ZZ TOP
48	NEW ▶		1	STORMY WEATNER LOGARHYTHMIC LR 1001/UPSIDE	FATS COMET
49	49	—	2	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
50	NEW ▶		1	NOTHING IN COMMON (REMIX) ARISTA AD1 9519	◆ THOMPSON TWINS

BREAKOUTS — Titles with future chart potential based on club play this week

1. ON YEAN (REMIX) YELLD MERCURY
2. YOU'RE SO *STRONG (REMIX) MENTAL* AS ANYTHING COLUMBIA
3. KINDNESS FOR WEAKNESS THE CUT SUPERTRONICS
4. HOOKED ON YOU SWEET SENSATION NEXT PLATEAU
5. (I WANT TO GO TO) CHICAGO R T & THE ROCKMEN UNLIMITED CRIMINAL
6. SING OUR OWN SONG UB40 A&M
7. JOY/DANCE FLOOR JERMAINE STEWART ARISTA

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	3	6	4	DOWN AND COUNTING EPIC 49-05426 — 1 week at No. One	CLAUDJA BARRY
2	1	3	13	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
3	2	1	8	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA
4	4	2	11	VENUS (REMIX) LONDON 886 088-1/POLYGRAM	◆ BANANARAMA
5	7	8	4	WHEN I THINK OF YOU (REMIX) A&M SP 12193	◆ JANET JACKSON
6	5	5	11	AIN'T NOTNIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
7	9	12	4	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
8	6	4	16	RUMORS/VICIDUS RUMORS JAY 001 MACOLA	TIMEX SOCIAL CLUB
9	12	14	5	TNE RAIN (REMIX) DEF JAM 4A 05930/COLUMBIA	◆ ORAN "JUICE" JONES
10	10	25	3	ANDTNERLOVER . . /GIRLS & BOYS PAISLEY PARK 0-20516/WARNER BROS.	◆ PRINCE & THE REVOLUTION
11	8	7	9	POINT OF ND RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ
12	13	15	7	MAN SIZE LOVE (REMIX) MCA 23642	◆ KLYMAXX
13	20	30	3	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
14	16	17	6	SWEET FREEDOM (REMIX) MCA 23641	◆ MICHAEL MCDONALD
15	17	19	6	WALK TNIS WAY PROFILE PRO-7112	◆ RUN-D M.C.
16	22	28	3	LOVE IN TNE SHADOWS (REMIX) A&M SP 12187	E.G. DAILY
17	14	13	9	MUSIC TNAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS
18	25	31	10	CAN'T LIVE WITNOUT YOUR LOVE ATLANTIC 0-86791	SUZY
19	24	24	4	OVER AND OVER (REMIX) MCA 23836	◆ COLONEL ABRAMS
20	31	41	3	CAN'T GIVE NER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER
21	11	9	8	BORROWED LOVE (REMIX) TABU AZ9-05920/EPIC	◆ THE S.O.S. BAND
22	32	23	6	I GOT YOU COVERED TREMPER TR 1019	DONNA GARRAFFA
23	26	29	4	NIGNTMARE OF A BROKEN NEART NEXT PLATEAU NP500A5	C-BANK
24	23	37	7	PRIVATE NUMBER (REMIX) MCA 23637	◆ THE JETS
25	18	16	17	BABY LOVE ATLANTIC 0-86813	◆ REGINA
26	21	35	5	ON PEOPLE (REMIX) MCA 23651	◆ PATTI LABELLE
27	27	27	4	MISSIONARY MAN (REMIX) RCA PD 14409	◆ EURYTHMICS
28	35	50	3	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
29	15	10	16	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE 5	HANSON & DAVIS
30	29	21	4	PARANDIMIA (REMIX) CHINA/CHRYSALIS AV9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
31	43	—	2	TYPICAL MALE (REMIX) CAPITOL V 15248	◆ TINA TURNER
32	19	11	7	LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	◆ CHAKA KHAN
33	40	40	6	SHAKE! DICE TGR 1008	ERIKA
34	NEW ▶		1	FOR TONIGNT ATLANTIC 0-86789	NANCY MARTINEZ
35	42	—	2	SAMPLE THAT! GEFFEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
36	44	38	3	GOTTA SEE YOU TONIGHT RCA PW 14405	BARBARA ROY
37	28	32	20	NASTY (REMIX) A&M SP 12196	◆ JANET JACKSON
38	36	46	7	WE DON'T HAVE TO TAKE OUR CLOTNES OFF (REMIX) ARISTA AD1 9423	◆ JERMAINE STEWART
39	34	49	7	THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY TRAX TX 117	MARSHALL JEFFERSON
40	30	18	8	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA
41	37	—	2	DANCING ON THE CEILING (REMIX) MOTOWN 4564MG	◆ LIONEL RICHIE
42	NEW ▶		1	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V 19218	◆ PET SHOP BOYS
43	RE-ENTRY			MA FDOM BEY EASY STREET EZS-7525	CULTURAL VIBE
44	NEW ▶		1	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
45	48	48	3	DIAMOND GIRL TOP HITS TH 106	NICE & WILD
46	NEW ▶		1	*DON'T LEAVE ME THIS WAY* LONDON/UA IMPORT	THE COMMUNARDS
47	49	36	5	SOWETO (REMIX) A&M SP 12190	JEFFREY OSBORNE
48	47	33	8	NOW CAN WE BE WRONG JAM PACKED JPI 2003/MUSIC SPECIALISTS	TRINERE
49	33	26	14	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE
50	46	—	2	SPIRIT IN TNE SKY I.R.S. 23653/MCA	◆ DOCTOR AND THE MEDICS

BREAKOUTS — Titles with future chart potential based on sales reported this week

1. KINDNESS FOR WEAKNESS THE CUT SUPERTRONICS
2. HOW MANY NEARTS EVELYN THOMAS SEA BRIGHT
3. DON'T YOU TRY IT RAWW EMERGENCY
4. LOOK WNAT'S SNOWING TNROUGH (REMIX) RODNEY FRANKLIN COLUMBIA
5. WE'RE ROCKING DOWN THE NOUSE ADONIS TRAX

◯ Titles with the greatest sales or club play increase this week ● Video clip availability • Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated

dance TRAX

by Brian Chin

NEW SINGLES: **Human League's** teaming with **Jimmy Jam** and **Terry Lewis** seemed to make more sense, frankly, as a political idea than a musical one. After all, "Don't You Want Me" early in 1982 had been a crucial test case for both clubs and the then-vital urban contemporary radio format, proving that there was a kind of mass-appeal record arising from the combined networks of disco, new wave, and r&b. But it always seemed hard to pull another great across-the-board record out of Human League—until now. "Human" (A&M) batters and leaves for dead any doubts about the unlikelihood of the pairing, using the prettiest chord progressions since "Tender Love"—a song as solid as any of the S.O.S. Band hits—and a story line as emotionally compelling as "Saturday Love." It is another case where the production competition can't do much in response besides take notes.

POP AND NEAR POP: **Anthony & the Camp's** "How Many Lovers" (Jellybean/WB) has an unmistakable major-label polish but returns **Anthony Malloy** to the deep underground-style groove of his Serious Intention records, with its trademark reverberating rhythm tracks and "oh, oh, oh" hook. It is as involving in its way as the current Subject record, with the added attraction of a really soulful Malloy vocal performance . . . In another **Jellybean Benitez** production, **Stacy Lattisaw** looks like she wants to pull off the same image change that Janet Jackson underwent this year; "Nail It To The Wall" (Motown) is harder than just about any other Jellybean production, and Lattisaw's voice continues to mature. We await the album with some curiosity . . . **Sheena Easton's** "So Far So Good" (EMI America promo), already pop-charted, is a **Narada Michael Walden** pop-disco production, extended and postproduced by Rusty Garner.

IN THE HOUSE: There are always a million records coming out of Chicago, huh? **House People's** "Godfather Of House" (Underground) sports a far better vocal presentation than the usual Chicago norm; it is one of the few records you would ever call "tight" out of the studiedly cheesy house scene . . . **Liz Torres'** "What You Make Me Feel," (Underground), featuring **Kenny "Jammin'" Jason**, is more in the left-field mainstream of that city's music: spacey, with a vocal that seems to just barely sit on the track.

"Whew" is the only word, honey, for the largely recut and hair-raisingly intense "Houseappella" remix of **Jackmaster Funk/Jessie Saunders'** "Love Can't Turn Around" (House). Where the original's bass drum proved what the real "wham" is, the new version's four-on-the-floor rumbles ominously like distant thunder. And as for **Darryl Pandy's** vocals—well, his fervor leaves one stupefied. Just sing it, diva . . . **Master Plan's** "Electric Baile" (Sunset, 312-274-5768) is one of the discoier records to come from Chicago; it is almost a house version of Miami Sound Machine and could be a sign that house may be diversifying in a pop direction. The stripped-down 17-minute dub is almost all break.

RAPS: **Word Of Mouth's** "Coast To Coast," featuring **DJ Cheese**, mines more of that go-go-inflected rap beat and customizes the track with some good electronic percussion and that famous horn stab . . . "Three Card Molly" by **Cipher Sound** (Romil) features good electro-track and a rap about one of New York's more annoying signs of street life . . . **Boogie Boys'** "Dealin' With Life" (Capitol) carries, as usual, much more music and a stronger sing-along component than the average rap . . . So does **R.J.'s Latest Arrival's** pop/hip-hop "Shackles '86," pressed promotionally on Manhattan 12-inch, along with "Heaven In Your Arms." "Shackles" works musically as few raps do in its good transitions from rap to vocale. **Aldo Marin** mixed . . . "Non-Stop" by **Skyy** (Capitol) is more of the band's solid trademark funk.

GRAB BAG: "Big Trouble" by **How To Kiss** (Pool Records, Austin, Texas, 512-458-9203) might be a rock-club crossover or even pop, with some postproduction: Rhythmically, it is sort of an off-the-wall **Mary Jane Girls** record . . . **Brother Beyond's** "I Should Have Lied" (EMI/U.K.) is easygoing soul-jazz with laid-back vocals and a drifting melody—late-summer mood music produced by Don Was.

NOTES: Those who noticed our recent story on the "Beatbreaker" hot mix sampler controller device and didn't locate the makers, S&M Productions, at the New Music Seminar can contact: Robert Levy-Provencal, 69 Boulevard Victor Hugo, Neuilly, France 92200; phone 46-40-19-64.

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Thunder & Light—Miss Thang
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True (Tell Me)—Kinski Music
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The Night—Shezoray
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Sneakers—Little Seven
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Jack The Groove—Raze
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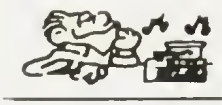

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TOP JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER (DISTRIBUTOR) / LABEL	TITLE
			★★ NO. 1 ★★	
1	1	13	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD) 7 weeks at No. One	DOUBLE VISION
(2)	2	11	SPYRO GYRA MCA 5853 (CD)	BREAKOUT
(3)	5	5	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
(4)	4	11	YELLOWJACKETS MCA 5752 (CD)	SHADES
5	3	23	LARRY CARLTON MCA 5689 (CD)	ALONE/BUT NEVER ALONE
(6)	7	7	PIECES OF A DREAM MANHATTAN ST 53023/EMI AMERICA	JOYRIDE
7	6	79	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
8	17	7	JETSTREAM TBA TB 213 PALO ALTO	AROUND THE WORLD
9	11	43	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
10	8	27	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
(11)	14	9	LESLIE DRAYTON & FUN ESOTERIC ER 1004 OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
12	10	15	RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND
13	13	7	WEATHER REPORT COLUMBIA FC 40280 (CD)	THIS IS THIS
(14)	22	7	FRANK POTENZA TBA TB 206 PALO ALTO	SAND DANCE
(15)	20	9	JIMMY SMITH BLUE NOTE BT 85125 CAPITOL	GO FOR WHATCHA KNOW
(16)	21	7	BOBBY MCFERRIN BLUE NOTE BT 85110 EMI AMERICA	SPONTANEOUS INVENTIONS
17	9	27	JOHN SCOFIELD GRAMAVISION 18 8508 1 POLYGRAM	STILL WARM
18	12	19	MILTON MASCIMENTO POLYDOR 827638 1 POLYGRAM (CD)	ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)
(19)	37	3	RARE SILK TBA 214 PALO ALTO	BLACK & BLUE
20	16	19	KITARO GRAMAVISION 18 7016-1 POLYGRAM	MY BEST
(21)	NEW▶		EARL KLUGH WARNER BROS. 25478	LIFE STORIES
(22)	28	3	KENNY G. ARISTA ALB 8427	DUAL TONES
23	23	9	BILLY COBHAM GRP A 1027 (CD)	POWER PLAY
(24)	26	5	FATTBURGER GOLDEN BOY GB/ 2001 OPTIMISM (CD)	ONE OF A KIND
25	25	17	JONATHAN BUTLER JIVE 10041 JB RCA (CD)	INTRODUCING JONATHAN BUTLER
26	15	13	SPECIAL EFX GRP A 1025 (CD)	SLICE OF LIFE
27	19	11	FREDDIE HUBBARD/WOODY SHAW BLUE NOTE BT 85121 CAPITOL	DOUBLE TAKE
(28)	31	5	DAVE VALENTIN GRP 1028 (CD)	LIGHT STRUCK
29	29	5	STEPS AHEAD ELEKTRA 60441	MAGNETIC
(30)	39	3	VICTOR FELDMAN'S GENERATION BAND TBA 215/PALO ALTO	SMOOTH
31	24	9	SHADOWFAX WINDHAM HILL WH 1051 A&M (LP)	TOO FAR TO WHISPER
32	18	19	THE CHICK COREA ELEKTRIC BAND GRP A 1026 (CD)	THE CHICK COREA ELEKTRIC BAND
33	33	37	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
(34)	38	3	GRANT GEISSMAN TBA 217 PALO ALTO	DRINKIN' FROM THE MONEY RIVER
(35)	NEW▶		SADAO WATANABE ELEKTRA 60494	GOOD TIME FOR LOVE
(36)	NEW▶		T LAVITZ PASSPORT JAZZ PJ 88012 JEM	STORYTIME
37	34	5	RODNEY FRANKLIN COLUMBIA AO307	IT TAKES TWO
38	27	21	DAVID BENOIT SPINDLETOP STP 04 BOUNDER	THIS SIDE UP
39	36	19	PAT METHENY/ORNETTE COLEMAN GEFFEN GHS 24096 WARNER BROS.	SONG X
40	40	3	HANK CRAWFORD AND JIMMY MCGRIFF MILESTONE M 9142 FANTASY	SOUL SURVIVORS

(○) Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

JAZZ BLUE NOTES

by Peter Keepnews

FESTIVAL SEASON is winding to a close, but it's not quite over yet. A couple of major festivals just happened, and there are still a few more to come.

The most intriguing of the upcoming events is **Jazz On The Rocks**, a daylong event set for Sept. 27 in Sednna, Ariz. The roster includes **Billy Eckstine, Louie Bellson, and Dianne Reeves**, but the main attraction is the setting—an outdoor amphitheater surrounded by what a press release describes as "the most spectacular scenery in the world." The festival is a nonprofit affair, with proceeds going to fund various cultural activities throughout Arizona.

A more extensive celebration is set for Oct. 9-11 in Jacksonville, Fla., where the scenery is also nice. The seventh annual **Jacksonville Jazz Festival** will boast the typical lineup of big names (**Gerry Mulligan, Spyro Gyra**, and the seemingly ubiquitous **Miles Davis** head the list) as well as such special events as a competition designed to find "the best undiscovered jazz pianist in America." That may seem like an awfully lofty goal, but bear in mind that the first competition, in 1983, was won by **Marcus Roberts**, who is currently working with **Wynton Marsalis**. The Jacksonville bash is produced by **WJCT**, the local public television station, which will once again tape it for a one-hour PBS special.

Meanwhile, two major Midwest festivals took place over Labor Day weekend. Detroit swung to the sounds of the seventh annual **Montreux Detroit Jazz Festival**, which we can tell has turned into a big deal because its poster was designed by **Andy Warhol** and **Keith Haring**. And the fifth annual **Chicago Jazz Festival**, a free outdoor extravaganza sponsored by the city and various corporations and programmed by the **Jazz Institute of Chicago**, was notable for two concerts in particular: an Aug. 13 **George Benson** show that attracted an estimated 100,000 fans and an Aug. 29 tribute to the immortal **Thelonious Monk**, which was capped by a re-creation of Monk's famous big-band concerts, complete with the original **Hall Overton** arrangements and original participants **Charlie Rouse, Steve Lacy, Phil Woods**, and **Eddie Bert**.

And in Atlanta, the summerlong **Atlanta Jazz Festival**—actually a series of free concerts co-sponsored by the city and Stroh's—concluded in grand style with a series of Labor Day weekend shows, spotlighting the likes of **Dave Grusin, Lee Ritenour**, and the **Neville Brothers** and concluding Sept. 1 with a performance by the **Modern Jazz Quartet**.

Fall festival roundup: good scenery, good music

LABEL NEWS: **New World Records** will be reissuing the 1970 **Roy Eldridge** album "The Nifty Cat" on Oct. 1 as part of an agreement with **Bill Weilbacher**, the man behind the **Master Jazz** label, on which it originally appeared. The Master Jazz catalog also includes albums by **Ruddy Tate, Earl Hines, Jay McShann**, and other greats, many of which are likely to be reissued by New World in the near future. "The Nifty Cat" will be released in both LP and CD form . . . We confess that we don't know too much about **CMP Records**, based in West Germany, but we know that the label has made a smart personnel move in appointing **Mitchell Feldman** to the newly created position of director of marketing. Feldman, who actively promoted jazz in Georgia from 1976 until he moved to Germany last year, is one of the music's hardest-working supporters. CMP is currently preparing to release new albums by **Joachim Kuhn, David Liebman**, and percussionist **John Bergamo**.

GOSPEL LECTERN

by Bob Darden

SANDI PATTI'S version of "The Star-Spangled Banner," featured on July 8 during the closing ceremonies of the Statue of Liberty celebration, was a much acclaimed performance. Telecast on ABC-TV and accompanied by a four-minute video montage, Sandi's performance generated more than 1,000 phone calls to the network that night. The cut is on the "They Come To America" benefit album.

Sandi Patti hits a high note with the national anthem

NEW RELEASES: "Do Not Fear To Hope" by **Rory Cooney** and "The Message Goes Forth" from **Daniel Consiglio**—both for **North American Liturgy Resources**. **The Hemphells'** first TV album, the two-record set "Classics" for **RiverSong/Renson**. **John Michael Talbot, Kemper Crabb, Craig Smith, and Denny Bouchard's** "Be Exalted" for **Sparrow's Birdwing** label. **Shadow Records'** compilation "Rock Across America," which includes cuts by **Youth Choir, In-3D, Weber & the Illuzziones, Phil Madeira, Terry Scott Taylor, Daniel Amos**, the **Front**, and others. **Christine Wyrtzen's** "Person To Person" for **Loveland Records**.

Greg X. Volz's "The River Is Rising" for **Myrrh Records**. **Lanny Wolfe's** new musical, titled "Love Found A Way". **Farrell & Farrell's** "Manifesto" for **Star Song Records**. **Rick Riso's** "Shouting At The Walls" on **Home Sweet Home Records**. The **Nelons'** "Rise" and the **Inspirations'** "Tell It To A Friend," both for **Canaan Records**. **Bryn Haworth's** "Mountain Mover" on **Myrrh Records**. **Petra's** "Back To The Street" on **Star Song**. **Benny Hester's** "Benny On Benny" for **Myrrh/LA**. . . **Chris Eaton's** "Don't Play Games" for **Reunion**. . . All for **Word/Nashville: Tanya Goodman's** "Promises," **Lulu Roman Smith's** "Hymns That Light My Life" and **Gary McSpadden's** "One Song, One Voice". . . "**Psalty's** Sleepytime Helpers" (seven cassettes to help parents put their kids in bed) to be released on **Maranatha! Records**.

A RADIO STATION from the Northeast called recently and asked me to assemble a mythical "all-star" band of Christian musicians. I called some friends and here are our unscientific, entirely subjective findings: **Joe English** and/or **Bob Wilson** on drums; **Phil Keaggy** on guitar; **Rick Cua** and/or **Abraham Laboriel** on bass guitar; **Michael Omartian** and/or **Ken Medema** on piano; **Michael W. Smith** on synthesizers; **Phil Driscoll, Fletch Wiley**, and the late, lamented **Seawind** band as the horn section, the **McCrarys**, and/or the **Winans**, and/or **GLAD** as backup singers; **Al Perkins** on steel guitar; **Russ Taff** as male lead vocalist; **Sandi Patti** as female lead vocalist, and **Steve Taylor** as MC.

Vusic Clips To Air On 20 TV Stations

NEW YORK Vusic Express Ltd., the club distributor of independently produced and unsigned artist music videos, has begun distributing its monthly clip reels to Lowpower Community Television, a Scottsdale, Ariz.-based owner and installer of low-power stations.

According to Bill Uhre, president of New York-based Vusic Express, the distribution deal involves 20 low-power stations across the country, in cities including Memphis; Reno, Nev.; Boise, Idaho; Victoria, Texas; and Sioux Falls, S.D.

Uhre says that his company's clips will be programmed in regular rotation on the channels, three of which are owned by Lowpower Community Television, with the others owned by clients. He hopes to eventually set up a feedback system similar to the one in effect at Vusic-serviced clubs. At these venues, programmers fill out and return "feedback sheets" with comments on clip quality and audience response. But, says Uhre, such a system with TV stations is "difficult at this time."

Harlan Jacobson, owner of Lowpower Community Television, says that the Vusic tapes satisfy his desire for "nonrecord-company clips."

He says, "Everyone else plays the same old stuff that you see on all the channels, which gets to be a bit of a drag. So I'm looking for something that isn't what everyone else has."

Jacobson says that he has 110 permits for low-power stations and is installing new ones on a weekly basis. He says that many of his owned or consulted stations carry Houston-based video channel Hit Video USA; others offer locally popular video programming.

Because many of these stations program old movies of varying lengths, the Vusic clips can be used as filler, says Jacobson.

In addition to its pact with Lowpower Community Television, Uhre expects that Vusic's projected television program featuring distributed clips should come on the air sometime in late October.

He adds that Vusic will also begin distributing performance clips obtained through Stage Event Inc., a Dallas firm that has concert footage of numerous established and emerging artists filmed early in their careers.

Four of the live clips—Modern English's "Gathering Dust," Joe King Carrasco's "Current Events," Jason & the Nashville Scorchers' "Little White Lies" (the word Nashville has since been dropped from the band's name), and the Crap Detectors' "Crimes To Humanity"—will be featured in Vusic's next two reels. JIM BESSMAN

Study: Vidclip Violence Exaggerated

BY MAURIE H. ORODENKER

PHILADELPHIA Concerns about videoclip violence expressed by parents groups are exaggerated, because rock videos have a long way to go before they match the violence and slow-motion mayhem that can be found on prime-time television, says a study released by the Annenberg School of Communications at the Univ. of Pennsylvania here.

According to George Gerbner, dean of the Annenberg School, there is no visual medium as violent as prime-time TV. He says there does not seem to be any specific reason for focusing on music videos as a source of excessive visual violence.

However, Barry L. Sherman and Joseph R. Dominick, professors at the School of Journalism and Mass Communication at the Univ. of Georgia who conducted the music video research, stop short of giving their blessing to music videos. An analysis of 42 hours of music videos led them to conclude that clips are violent, male-oriented, and laden with sexual content.

However, about 75% of all prime-time TV contains violence, compared with 56% of all concept videos that dramatize music.

While the music videos are charged with a lot of sexual implications, says the study, music videos

'The easiest thing to do to move a plot along is violence'

don't have as much sex as prime-time TV—1.4 sexual episodes a minute vs. 1.8 a minute on prime time, the researchers found.

However, the sex is more graphic on music videos than network TV. The sex in videos has a distinctly adolescent slant that is "long on titillation and physical activity but devoid of emotional involvement," the study says.

Women are often depicted as upper-class sex objects who attract lower-class males, as in Billy Joel's "Uptown Girl" video, according to the report, which will be published in the Univ. of Pennsylvania's Journal of Communications.

Videos on MTV and on such network shows as "Friday Night Videos" and "Night Tracks" rely less on action and more on the performers and their music, says Gerbner. Prime-time TV shows, he says, have more violence because they have extended plots—unlike three-minute music videos.

"A plot needs something active—conflict and suspense. The easiest thing to move a plot along is violence, and, most significantly, it's the cheapest thing available. It's not that violence is so popular with the viewers," says Gerbner, "It's just that it's cheap to produce."

Researchers Sherman and Dominick found several key differences between videos, which are directed at teen-agers and young adults, and prime-time TV, which reaches out for the 25- to 40-year-old audience. They found women in videos more likely to be aggressors than victims. On prime-time TV, nonwhites are more apt to be victims than aggressors, while in videos, nonwhites are both equally.

On prime-time TV, children, teenagers, and adults all get abused. In videos, older adults, especially mother figures, are the predominant aggressors. The young are regularly persecuted on video by their "establishment elders." Music videos, like prime-time television, depict a white, male world in which men outnumber women 2-1, the study shows.

Video Track

NEW YORK

AWARD-WINNING VIDEO director **Zbigniew Rybczynksi** was at **VCA Teletronics' Center Stage** recently to shoot **Missing Persons'** video for "I Can't Think About Dancing." It's a hi-tech performance piece that employs various visual effects to produce colorful trails of light. **Kris P.** produced for **ZbigVision. Michael Pelech** served as director of photography. The clip supports the group's first single off its new Capitol album, "Color In Your Life." Rybczynksi previously used the facility to lens clips for **Simple Minds** and the **Pet Shop Boys.**

Split Screen Productions completed a video for "Love Is The Hero" with popular rocker **Billy Squier**. The conceptual piece was filmed on location in Manhattan with noted director **Jim Yukich. Carl Wyant** produced. **Jeff Zimmerman** served as director of photography. The clip supports Squier's upcoming album on Capitol. Other video projects recently completed by the production company include **New Edition's** "Earth Angel," **Bnbby Jimmy & the Critters'** "Roaches," and **Daryl Williams'** "Tender Love Attack." All were directed by **Fisher & Preachman.**

Columbia recording artist **Lisa-Lisa's** new clip for "All Cried Out" is a love story that is said to "portray the heartache of ending a relationship in a setting as dramatic as the passion of Lisa's delivery." Filmed at a French Renaissance estate, the piece was directed by **Simeon Soffer. Julie Pantelich** produced for **Soffer/Pantelich Productions. Joseph Yacoe** was director of photography. Editing was done by **Robert Burden**. "All Cried Out" is the third single from Lisa's eponymous debut album.

LOS ANGELES

RAZOR PRODUCTIONS teamed up with **Yngwie Malmsteen's Rising Force** to create a clip for "You Don't Remember, I'll Never Forget," the first single from the group's upcoming PolyGram album, "Trilogy." It was lensed in front of a live audience at **Sire Studios** as well as various locations on Hollywood Boulevard and the Sunset Strip. It was produced and directed by **John B. House. Bernard Auroux** served as cinematographer. Postproduction work was performed by **Jeff U'ren** at **CCR**. Malmsteen and Razor are scheduled to film a full-length concert special.

OTHER CITIES

MTM RECORDING ARTIST **Judy Rodman** just wrapped the video for her new single, "She Thinks That She'll Marry." The performance piece was shot at Nashville's **SIR Studios** with director **Coke Sams.** It was produced by MTM chief executive officer **Alan Bernard** and **Studin Productions' Mary Matthews. Jim May** served as cinematographer. Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

Mister Mazta Ma. MTV VJ Julie Brown, at left, and part-time video host China Slick Kantner, right, were on hand for the recent New York performance of RCA's Mr. Mister. Enjoying the attention is guitarist Steve Farris.

Vestron readies Titanic documentary for release before Christmas . . . see page 64

Guide Has Tape Production Tips For Musicians

BY STEVEN DUPLER

NEW YORK Unsigned bands or small indie labels considering an investment in a broadcast-quality videoclip should consider browsing through "Music Video 101," a musician's guide to the making of music videos.

Author Timothy Dwelle—himself a musician, cameraman, and independent video writer, producer, and director—cautions that his volume is not designed to show musicians "how to operate video equipment and do it themselves," but rather how to save time and money and avoid ripoffs.

"Music Video 101" avoids jargon and is written in a nontechnical, easy-to-follow style. The book looks first at pre-production planning. It includes a discussion of when film or videotape should be used and the importance of choosing the right song for a visual medium; a brief explanation of what is involved in a multicamera shoot; a section on the importance of a quality audio master; tips on lip-synching; and an outline of small details like power requirements for location shoots.

Other chapters discuss where to find video professionals, extras, and make-up artists; how a video storyboard is compiled; and the various types of equipment required on a shoot—what they are and how they work.

The chapter on editing offers a glossary of technical terms and discusses how money can be saved in the editing stage. Also included is a rundown of the actual steps involved in the edit.

Dwelle wisely includes a chapter titled "Legal Considerations," which includes a sample production agreement, a release form, and information on copyright law.

The looseleaf-type book—composed and edited on an Apple desk-top publishing system—is available from [illegible]

MTV PROGRAMMING

MUSIC TELEVISION

This report does not include videos in recurrent or oldie rotation

		WEEKS ON PLAYLIST
VIDEOS ADDED THIS WEEK	BANGLES WALK LIKE AN EGYPTIAN [illegible]	POWER
	BRONSKI BEAT C'MON C'MON MCA	BREAKOUT
	LUIS CARDENAS RUNAWAY Allied Artists	MEDIUM
	PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros	ACTIVE
	CRYIN' OUT LOUD I'VE IT UP Gelda Bowitch GBF	NEW
	SAMANTHA FOX TOUCH ME RCA	ACTIVE
	IRON MAIDEN WASTED YEARS Capitol	BREAKOUT
	JAMES SO MANY WAYS Sire Warner Bros	NEW
	DON JOHNSON HEARTBEAT Epic	POWER
	KLYMAXX MAN SIZE LOVE MCA	MEDIUM
	LEVEL 42 LEAVING ME NOW Polo	BREAKOUT
	LIMITED WARRANTY HIT YOU Atco	LIGHT
	QUEENSRYCHE GONNA GET CLOSE TO YOU EMI	BREAKOUT
	SISTER SLEDGE HERE TO STAY Atlantic	BREAKOUT
POWER ROTATION	CYNDI LAUPER TRUE COLORS Epic	3
	LOVERBOY HEAVEN IN YOUR EYES Columbia	4
	EDDIE MONEY TAKE ME HOME TONIGHT Columbia	4
	MONKEES THAT WAS THEN THIS IS NOW Arista	5
	DAVID LEE ROTH GOIN' CRAZY Warner Bros	3
	TINA TURNER TYPICAL MALE Capitol	3
HEAVY ROTATION	*38 SPECIAL SOMEBODY LIKE YOU A&M	9
	BANANARAMA VENUS PolyGram	13
	BERLIN TAKE MY BREATH AWAY Columbia	10
	BON JOVI YOU GIVE LOVE A BAD NAME PolyGram	5
	DAVIO & DAVID WELCOME TO THE BOOMTOWN A&M	3
	*EURYTHMICS MISSIONARY MAN RCA	11
	*FABULOUS THUNDERBIRDS WRAP IT UP Epic	11
	GLASS TIGER DON'T FORGET ME EMI	4
	*GTR THE HUNTER Arista	8
	DARYL HALL DREAMTIME RCA	5
	*JANET JACKSON WHEN I THINK OF YOU A&M	3
	BILEY JOEL IT'S A MATTER OF TRUST Columbia	8
	HUEY LEWIS & THE NEWS STUCK WITH YOU Chrysalis	3
	MIKE + THE MECHANICS TAKEN IN Atlantic	8
	*ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island	9
	REGINA BABY LOVE Atlantic	12
	LIONEL RICHIE DANCING ON THE CEILING Motown	3
	*RUN-D M C WALK THIS WAY Profile	10
	*STEVE WINWOOD HIGHER LOVE Island	12
ACTIVE ROTATION	AC/DC YOU SHOOK ME ALL NIGHT LONG Atlantic	5
	*ART OF NOISE PARANOIMIA Chrysalis	9
	CINDERELLA SHAKE ME PolyGram	11
	CROWDED HOUSE MEAN TO ME Capitol	4
	DOCTOR & THE MEDICS SPIRIT IN THE SKY I R S	8
	DOUBLE CAPTAIN OF HER HEART A&M	5
	HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros	10
	INXS KISS THE DIRT Atlantic	7
	JUDAS PRIEST PARENTAL GUIDANCE Columbia	4
	LOVER SPEARS NO MORE I LOVE YOUS A&M	7
	*PAUL MCCARTNEY PRESS Capitol	7
	BILLY OCEAN LOVE ZONE Arista	4
	PET SHOP BOYS LOVE COMES QUICKLY EMI	5
	QUIET RIOT THE WILD AND THE YOUNG Epic	9
	R E M FALL ON ME I R S	3
	PAUL SIMON YOU CAN CALL ME AL Warner Bros	2
	SIMPLY RED MONEY'S TOO TIGHT (TO MENTION) Elektra	16
	SMITHEREENS BLOOD AND ROSES Enigma	16
	THOMPSON TWINS NOTHING IN COMMON Arista	8
	DANNY WILDE BODY TO BODY Island	2
	NEIL YOUNG TOUCH THE NIGHT Geffen	5
MEDIUM ROTATION	BLOW MONKEYS WICKED WAYS RCA	6
	BOYS DON'T CRY CITIES ON FIRE Profile	7
	ALICE COOPER HE'S BACK (THE MAN BEHIND THE MASK) MCA	6
	THE CURE BOYS DON'T CRY Elektra	2
	JOHN FOGERTY EYE OF THE ZOMBIE Warner Bros	2
	GENE LOVES JEZEBEL (NIP CLIP) HEARTACHE Geffen	5
	MANCRAB FISH FOR LIFE UA	5
	NU SHOOZ POINT OF NO RETURN Atlantic	4
	STACY Q TWO OF HEARTS Atlantic	3
BREAKOUT ROTATION	STAN BUSH THE TOUCH Epic	5
	CACTUS WORLD NEWS THE BRIDGE MCA	4
	JOE COCKER DON'T YOU LOVE ME ANYMORE Capitol	4
	RODNEY CROWELL LET FREEDOM RING Columbia	3
	EUROPE THE FINAL COUNTDOWN CBS	10
	BRYAN FERRY HELP ME Warner Bros	4
	GREAT WHITE FACE THE DAY Capitol	5
	LUBA INNOCENT Capitol	2
	PETER MURPHY FINAL SOLUTION Beggars Banquet	4
	OINGO BOINGO DEAD MAN'S PARTY MCA	3
	ONE YO ONE ANGEL IN MY POCKET Warner Bros	3
	POISON CRY TOUGH Enigma Capitol	4
	THE RAINMAKERS LET MY PEOPLE GO GO PolyGram	7
	STAN RIDGWAY CAMOUFLAGE I R S	4
	THE SMITHS THERE IS A LIGHT Warner Bros	2
	TIMBUK 3 THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES I R S	2
	UB40 SING OUR OWN SONG A&M	6
LIGHT ROTATION	BRUCE COCKBURN CALL IT DEMOCRACY MCA	5
	ICICLE WORKS UNDERSTANDING JANE Beggars Banquet	2
	PRIME MOVERS STRONG AS I AM MCA	7
	LOU REED VIDEO VIOLENCE RCA	3
	ROUGH CUTT DOUBLE TROUBLE Warner Bros	2
	WENDY O WILLIAMS REFORM SCHOOL GIRL Rhino	3
NEW	BLUE IN HEAVEN CHANGE YOUR MIND Island	1
	JUDE COLE BACK TO SCHOOL MCA	1
	PETER HIMMELMAN LATIN CONFESSION Orange	1
	TEN TEN WHEN IT RAINS Chrysalis	1
	FRANK TOVEY LUDDITE JOE Warner Bros	1
	TRUE BELIEVERS HARD ROAD EMI	1
	TSOL REVENGE Enigma	1
	THE WIND GOOD NEWS BAD NEWS Midnight Intl	1

* Denotes Sneak Preview Recurrent ** MTV Exclusive

For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019

video music

Dancing For Keeps. Singer/dancer Hinton Battle, center, kicks high for the camera during the shooting of a documentary on the making of the soundtrack for "Playing For Keeps," an upcoming Universal Pictures/Miramax Films release. The documentary, titled "Playing For Film," includes interview footage with soundtrack artists Phil Collins, Simon LeBon, Sister Sledge, and Eugene Wilde, among others.

New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable) label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

T GRAHAM BROWN
Hell In High Water
I Tell It Like It Used To Be Capitol
Cynthia Biedermann
George Bloom

CAMEO
Word Up
Word Up Atlanta Artists PolyGram
David Lang
Larry Blackmon

CON FUNK SHUN
She's A Star
Burnin' Love Mercury/PolyGram
Mara Freedman Bonnie Sills
John Dahl

GLASS TIGER
Don't Forget Me When I'm Gone
The Thin Red Line Manhattan
Allen Weinrib
Rob Quartz

HUMAN LEAGUE
Human
Crash A&M
Weed Productions
Andy Morahan

FREDDIE JACKSON
Tasty Love
Just Like The First Time Capitol
Jon Small Picture Vision
Peter Israelson

SHIRLEY JONES
Do You Get Enough Love
Actors In The Mood Manhattan
Marina Gargenti
George Bloom II

LEVEL 42
Leaving Me Now
World Machine Polydor PolyGram
Ruth Orme
Nigel Dick

LUBA
Innocent (With An Explanation)
Between The Earth And Sky Capitol
Toby Courtander
Greg Masuak

MELBA MOORE WITH FREDDIE JACKSON
A Little Bit More
A Lot Of Love Capitol
Jon Small Picture Vision
Peter Israelson

PET SHOP BOYS
Love Comes Quickly
Please EMI America
Richard Bell
Andy Morahan Eric Watson

QUEENSRYCHE
Gonna Get Close To You
Rage For Order EMI America
George Bloom III
Court Falkenburg

R E M
Fall On Me
Lifes Rich Pageant I R S
R E M Athens Ltd
Michael Stipe

THE STATLERS
Only You
Four For The Show Mercury PolyGram
Billy Galvin
Billy Galvin

TRUE BELIEVERS
Hard Road
True Believers EMI America
Sally Norwell
Tamra Davis

BEAU WILLIAMS
There's Just Something About You
No More Tears Capitol
David Bando
Peter Allen

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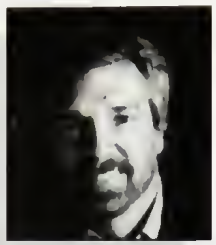
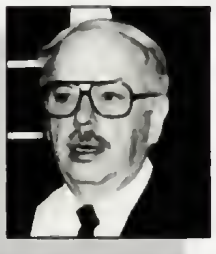


Norm Pattiz

Art Kriemelman



Jack Clements

Brian Heimerl

Bill Battison

Ron Hartenbaum

WESTWOOD ONE

MUTUAL

&

SCIENTIFIC

ATLANTA

INNOVATORS

IN THEIR INDUSTRIES

RADIO PROGRAMMING

AND NETWORKING

&

SATELLITE TRANSMISSION

AND RECEIVER SYSTEMS

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THE BEST

PRODUCT POSSIBLE

Scientific Atlanta

We don't pop our rock unnecessarily.

BBC

on

Westwood One

The feeling's Mutual!

In celebration of our first year together.

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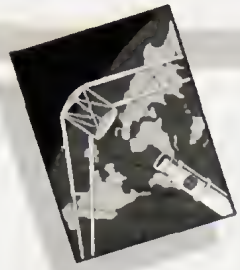
Norm Pattiz & Westwood One: Advancing The Frontier Of National Radio

BY MORT KAMINS



Not much has gone wrong for Norm Pattiz since he founded Westwood One in 1974 as a one-man band fueled mostly by energy and *chutzpah*. Today, after December 1985's purchase of the 52-year old Mutual Broadcasting System, Pattiz helms a Westwood One which, in terms of gross revenues and commercial time for sale, is the second-largest – and fastest growing – radio network in the country.

Even before acquiring Mutual, Westwood One had carved out a singular niche in the radio business. Known for years as the nation's leading producer and distributor of nationally sponsored radio programs – dominating the rock concert and youth-oriented formats – Pattiz admits that much of the financial and advertising communities still viewed the company as "an eclectic boutique operation with a small cultish following. By acquiring Mutual we catapulted ourselves in a single move to probably the key player in the network radio business."

The scruffy new kid on the block who had to fight for acceptance in the radio community is all grown up. Westwood One now does business with more than 250 national advertisers including 24 of the Top 25. And, during spring '86, Pattiz found himself basking in the "totally unexpected" pleasure of being named *Radio Executive Of The Year* by the *Gallagher Report*, a respected trade magazine. Pattiz and Westwood One have clearly come a long way; no one – not even the supremely confident Pattiz – would have dared predict such a future when he began Westwood One.

In 1974, Pattiz was sales manager at KCOP-TV, an independent station in Los Angeles, with vague ambitions of one day managing a TV station. "Starting my own business had never even crossed my mind," he now recalls. Then, out of the blue, a pink slip arrived. He was being replaced by the station manager's little brother.

Pattiz found himself with $10,000 in the bank, a working wife, no job and no plans. Fate surely lurked in the shadows, though, because one day he and a friend were listening to L.A. radio station KGFJ's 52-hour salute to Motown Records, and Pattiz began wondering whether radio shows like that were ever syndicated nationally as TV shows were – bartered to local stations in exchange for approximately 60% of the advertising time, which the syndicator then could sell to national advertisers.

"Westwood One had to establish credibility and we did it by out-detailing the competition. We came in more 'buttoned-up.' "

Driven by "a sort of fear, not knowing what else I would do," Pattiz started talking to people in the radio business and found barter almost non-existent. "What little syndication there was in radio was mostly for cash and it was all perceived as totally flaky by advertisers, ad agencies and radio stations. It was mostly moonlighting disc jockeys, production guys, station managers – people who could put together a good-sounding radio show but didn't have the foggiest notion of how to deal with a national advertiser or how to market the program. That's what I brought to the mix."

Norm Pattiz, Westwood One Inc. founder and chairman, and CEO of the Westwood One Radio Networks and the Mutual Broadcasting System.

Pattiz had little money but he knew he "didn't want this to be a business out of my bedroom," so he incorporated, sublet a Wilshire Boulevard office in the Westside Los Angeles suburb of Westwood (hence the corporate name), and bought some tony stationery. He lined up a deal with Motown and KGFJ to produce a 24-hour *Sound Of Motown* program, convinced three national advertisers to sponsor it, then launched a year-long effort to barter his show across the country.

Right away, he found that if he was going to climb the ladder of success, he'd first have to build the ladder himself. "Radio stations wouldn't take my calls, wouldn't return them," he remembers. "But I learned that if I called 50 times and they didn't take my call, on the 51st time they might and if they did they might take the program."

The Sound Of Motown brought Westwood One more than $100,000 in revenues, not enough to pay Pattiz a salary but enough to keep the fledgling company going. Adding more programs – short-form interview shows, Dr. Demento's inspired insanity – Pattiz used the perceived flakiness of the syndication business to his advantage. "Westwood One had to establish credibility and we did it by out-detailing the competition. We came in more 'buttoned-up.' Even when previous syndicators had put a program together and got advertisers to buy, the advertisers often didn't know if the program had even been aired. Stations didn't always live up to their contracts, or you couldn't prove they had. I found they will live up to their commitments if you tell them what they're to do and *keep reminding them of it*. That's the mundane, boring part of the business, but it's absolutely essential."

It's obvious that Westwood One is doing it right; the company's growth has been little short of phenomenal. Once housed in that tiny Wilshire Boulevard office, the company now owns and occupies a 7,600 square-foot building in Culver City where its production facilities are located and a 14,000 square-foot building nearby housing its executive, sales and marketing offices. It also leases offices around the country and in London, England.

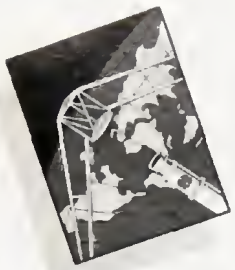
Pattiz is convinced that Westwood One will continue its rapid growth. "The network radio business is growing by leaps and bounds, and we intend to capture a growing share of an already expanding market," he says. "TV costs are way up while network viewing levels are down. Advertisers know we'll deliver large, demographically specific audiences. One of the key reasons network radio is growing is what we've brought to it. When we first started, entertainment-based special programming hardly existed. Today it's an $80 million business and we bring to the party maybe 50% of that. A large part of network radio's growth has come from the segment in which we're clearly the dominant player."

Much of Westwood One's success, Pattiz believes, lies in its superior ability to make the "right marriage of program and advertiser." And that, in turn, results from the decision several years ago to make Westwood One a totally vertically integrated network. "With the exception of news and some sports, most radio networks buy entertainment from outside producers. We don't. We create, produce, send out to stations, sell time to advertisers, send out proof-of-performance affidavits to stations. In many cases we have a much closer relationship to advertisers, because it starts with the creative process. Many times there's [illegible] input between the client, the [illegible]wood One – to our advantage.

Pattiz, Bob Dylan and Tom Petty – *True Confessions at the press conference announcing Westwood One's exclusive tour sponsorship.*

Westwood O[illegible]cause a few years a[illegible] its headquar[illegible]. The

Mort Kamins *is a freelance journalist who writes for* Esquire *magazine, among other publications.*



company then invested $500,000 in a state-of-the-art mobile recording studio, later adding two more. Based in Los Angeles, Cleveland and Boston, they criss-cross the country recording live concerts with the finest technology available. Also, since more than 4,000 U.S. radio stations can now receive programming distributed by satellite, Westwood One built its own satellite Earth transmission and reception facility. Live satellite broadcasts of major concerts and events like *Radio USA For Africa*, *Live Aid*, *Farm Aid II* and the Amnesty International *Conspiracy Of Hope* tour finale have added immeasurably to the company's esteem.

"We have total quality control," Pattiz notes, "and it's extremely cost-effective. Artists appreciate the care we take with our production values, and at the same time we're the low-cost supplier of programming to advertisers and radio stations."

The acquisition of Mutual, Pattiz believes, secures Westwood One's future. "The growth in Westwood One and in network radio is not going to be in younger demographics," he points out. "It's going to be in adult

"The growth in Westwood One and in network radio is going to be in adult demographics. The population is getting older. Mutual helps us solidify our position in the adult area."

demographics. The population is getting older. Mutual helps us solidify our position in the adult area."

With a potent news operation headed up by former White House press secretary Ron Nessen, affiliation agreements with more than 800 stations, and radio's preeminent talk show host, Larry King, Mutual brought some valuable assets to Westwood One.

Ask Pattiz what Westwood One brought to Mutual and he ignites. "It's the perfect acquisition, a classic case of two plus two equals five. Look at Larry King, for example. He's the most visible guy on national radio – a national star. Mutual used him to get radio stations to affiliate with them, but they never really focused on the revenue-generating potential of the program. We moved Larry's start time up to 11 p.m. (ET) instead of Midnight, then took the 11 p.m. to 1 a.m. slot – the highest-rated segment – and sold it separately, so that the overall rate structure for Larry King rose dramatically. Spots running between 11-1 now go for ten times the previous rate. Did the cost of producing Larry King go up? Not a penny. It seems simple, but you get that kind of synergy when the most energetic company in the national radio business gets involved. Then we signed Toni Grant and slotted her two hours as lead-in to Larry King. If there's a better one-two combination in talk radio, I've never heard it. And the ratings for both shows reflect it."

The remarkable coup of acquiring Mutual should not obscure the company's ongoing vigorous internal growth. "We expect to grow our inventory – the number of commercials we can sell to national advertisers – by about 10% a year," Pattiz vows. "You can expect to see new programs, services, newscasts and sporting events on a continuing basis."

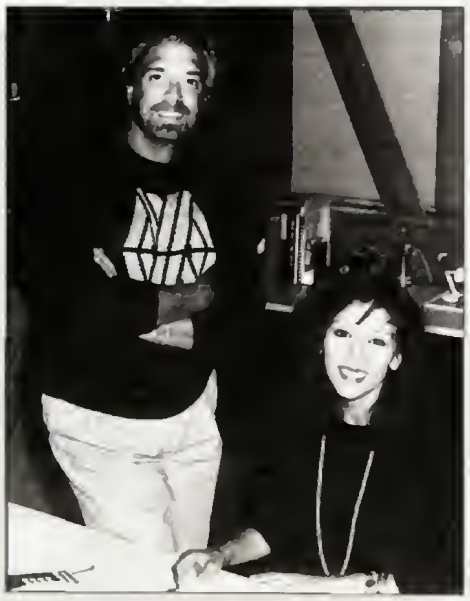
Westwood One and Mutual now produce more than 40 regularly scheduled programs. Since the company went public in April '84, Westwood One created, among others, *Line One*, a live-via-satellite music interview and call-in show; three new programs for the middle-of-the-road/nostalgia format: *Encore, Musical!* and *That's Love*; and for the contemporary hit radio format, *Future Hits* and *Scott Shannon's Rockin' America Top 30 Countdown*. The company also developed new shows for the booming Spanish-language market, including *Mundo Artistico*, *Live From The Apollo*, music and entertainment from the famous Apollo Theatre in New York; *Only Yesterday*, a program of news and retrospectives from the Mutual archives; and *Psychedelic Psnack*, a daily flashback to the '60s aimed at an upper-demographic youth audience.

Meanwhile, the company continues to utilize one of its great resources – the tape library. A glow of paternal pride suffuses Pattiz when he talks about it: "It's probably the biggest hidden asset the company has," he says, "even though it's reflected on our balance sheet. Its importance to Westwood One is much greater than what we carry on our books *and* it's probably the single most important barrier to entry which assures our position in this business. For a company to go out and become an instant Westwood One they'd have to duplicate 12 years of interviews and concerts and access to entertainment material that Westwood One has and uses over and over and allows us to be the low-cost producer in the industry.

"Here's an example. Last year we produced the *Isle Of Dreams Festival*, billed as 'the greatest rock concert that never happened.' It took place 'just off the coast' – the coast of where depended on where you were listening. We went to our tape library and pulled out fantastic performances from most of today's major artists. The cost of producing the program was almost nil. So to the extent we use our tape library in production of new programs, our cost of operation is far lower than anyone else's could possibly be."

All of that exclusive material – the taped concerts, the interviews and other material – is logged in computers, categorized and sub-categorized and catalogued on a universal tape counter so that a producer can find in moments a specific performance or interview excerpt.

This kind of creative use of past material, Pattiz notes, is another example of what Westwood One's innovative approach brings to Mutual. "The place where we keep our tapes is called the 'tape library,' a valuable resource we talk about over and over again and that we use to benefit the company and its shareholders. Mutual has been in business 52 years and obviously the things broadcast over the Mutual Broadcasting System must have tremendous historical and practical value. The place where they kept those tapes was called 'the morgue!' That's how two different companies looked at similar resources. There's no reason why Mutual's past life shouldn't be on the air, and we're already starting to do that."



Norm Pattiz and his executive assistant, Lydia Cervera.

After Westwood One went public in April '84, two more successful public stock offerings and a two-for-one stock split have followed. "Clearly, we're now perceived by the financial community as a dynamic company that's here to stay," Pattiz says. "We've been able to raise money to finance our expansion and after the last public offering we're debt-free."

Since it first became public, the stock of Westwood One has been a stellar performer, making its shareholders – particularly Norm Pattiz – extremely happy. As CEO of a company with more than 300

"If there's a radio with a listener on the other side, wherever in the world, we'd like him to be able to hear Westwood One and Mutual programming. That's what it's all about."

employees now, Pattiz believes a key role for him is to be "keeper of the atmosphere, the guy who sometimes has to supply much of the creative drive. For me, the money part has been asked and answered. Now it's about how we can realize our full potential."

Special events programming will remain central to the company's business. "We'll do well over 50 special events this year," Pattiz says. "There will be more big event specials and live events than ever before. When it comes to live radio we do more of it than anybody, and we like that."

The process of upgrading affiliates will also continue. One telling example: when Westwood One bought Mutual, the latter had two New York City affiliates, one of which was a low-rated station. Within a month, Mutual's affiliates included WNEW-AM, WOR and WHN – all top radio stations. "We effectively increased the listening audience to Mutual in New York City six or seven times and it didn't cost us any more money. The strength of a radio network – and the rates it can charge advertisers – is proportionate to the strength of its affiliates, and we intend to keep working in that area."

Another trend-setting segment of Westwood One's business is the sponsorship of major tours by top recording artists. Commencing in 1985 with immediately successful co-sponsorships with Coca-Cola USA of Foreigner's tour and with Chewels Sugarless Gum of Rick Springfield's, the company plans even more. "We totally sponsored the summer 1986 *True Confessions* tour by Bob Dylan and Tom Petty & The Heartbreakers," says Pattiz, "as well as Emerson, Lake & Powell's fall '86 tour. These sponsorships give us the ability to provide additional services to our three constituencies: artists, advertisers and radio stations. We're the only company in a position to offer this. We're the largest source of exposure for entertainment programming on network radio, so artists recognize our usefullness, we lessen the financial burden for advertisers, and radio stations get promotions and local associations they otherwise wouldn't be able to get. It's a great vehicle for us."

Westwood One has gone international, too. With offices in London and joint venture deals made in 1986 in Canada and Japan, Pattiz says, "we have our foot in the door to take advantage of what we think is going to be radio's international growth. If there's a radio with a listener on the other side, wherever in the world, we'd like him to be able to hear Westwood One and Mutual programs. That's what it's all about."

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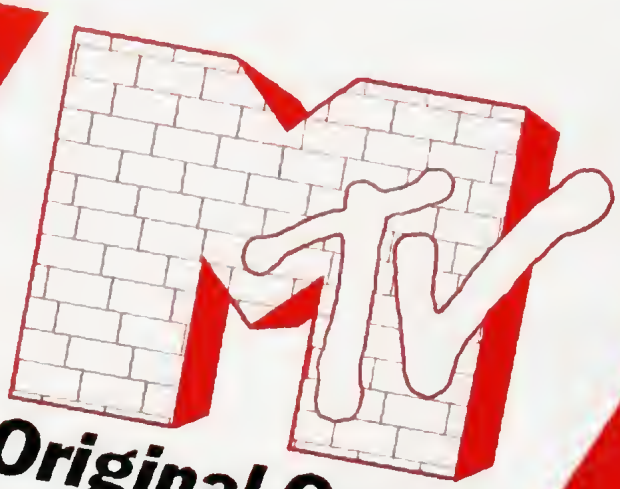

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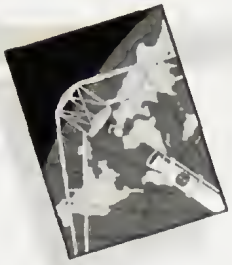
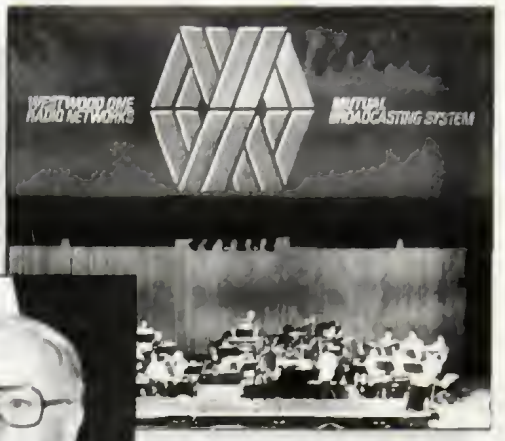
Creating The New Mutual

Westwood One, Mutual Team In Winning Combination

BY RUDY MAXA



A Winning Combination Indeed—*Westwood One Inc. Chairman and Mutual CEO Norm Pattiz flanked by Mutual Co-Presidents Art Kriemelman (left) and Jack Clements (right).*

As in the past, Westwood One and Mutual presented the entertainment at the spring '86 National Association of Broadcasters convention in Dallas.

Norm Pattiz remembers visiting Washington D.C. the day the company he founded and heads, Westwood One Inc., acquired the Mutual Broadcasting System for about $30 million. In a hotel ballroom near the network's offices in December 1985, Pattiz faced Mutual employees skittish about their new owner.

"I said that I was sure a lot of people were wondering if they were going to still be working here in six months," recalls Pattiz, who had bought a money-losing company. "I said I wasn't going to insult their intelligence and say that no one had anything to worry about. I told them as individuals, they each probably had a better idea if they'd be there in six months than I did."

Then Pattiz gave his audience a profile of the kind of people who succeed in his world.

"If you're the kind of person who likes to get up every morning because you're looking forward to your job, where time moves quickly, who isn't looking to see when the next coffee break is, then there is a good opportunity you'll be around in six months," Pattiz said.

Less than a year after that point-blank speech, Pattiz noted with satisfaction that for the first time in years, Mutual is earning a handsome profit. With hands-on management by Westwood One, Mutual repositioned some programming, added new talent and reorganized the combined companies' advertiser sales forces. Those moves earned kudos from the financial community; the value of Westwood One as a public company has nearly doubled since the company announced the acquisition of Mutual.

Pattiz quickly chopped about $10 million from Mutual's operating budget; about 70 of 300 employees found other jobs.

"While that won't go down in history as one of the huge bloodbaths of all time," says Pattiz, "it was clearly a traumatic situation for some people in the company and even for us. No one likes to let people go."

With the purchase of Mutual, co-president Art Kriemelman began to "fine tune" the sales staffs of Westwood One, whose primary offering is youth-oriented entertainment, and Mutual, whose strengths are news, talk and sports. In New York, entertainment programming once sold by Mutual sales staffs was shifted to Westwood One's sales force. Mutual's team then concentrated on what it did best.

Changes made on the programming front started with the move of *The Larry King Show* from a Midnight start time to 11 p.m. Westwood One also signed Dr. Toni Grant, the Los Angeles-based radio psychologist, to host a weeknight, two-hour talk show. Since Grant's debut last spring, more than 140 stations have signed aboard. *America In The Morning*, hosted by Jim Bohannon, is carried on about 250 stations between 5 a.m. and 6 a.m. And in addition to her daily entertainment reports, Rona Barrett began a series of hour-long entertainment specials.

In the category of hard news reports, Mutual restructured its clock, offering five minutes of news on the hour, two minutes on the half-hour, and one-minute updates at :25 and :55.

"That gives our stations more flexibility to work one or more of our newscasts into their format," says Jack Clements, who with Kriemelman oversees Mutual's operations from his position as co-president.

A 12-year veteran of Mutual, Clements says he was struck by Westwood One's day-to-day involvement in every facet of Mutual's operation.

"And Westwood One listens to affiliates," says Clements, "because that's what made them successful through the years—finding out what the stations wanted and creating programming for them. It's a little unusual for networks to listen to affiliates and say, 'What do you want us to do?' The old philosophy was, 'We know what's best for you, we'll create this program, here it is, and you carry it.' We say, 'What do you want?' and if we can make a viable vehicle, we'll do it."

And how are the numbers?

In the February 1986 RADAR rating survey, Mutual showed a 25 per cent increase in the network's target demographics of the 25 to 54 age group, followed by another up book in July, says Clements.

In the coming months, Westwood One chief Pattiz says, "We're going to be much more conscious of the type of quality of programming that Mutual puts out. One of the ways we'll be able to make Mutual even more profitable is by putting out more types of programming that stations want to air."

Kriemelman notes that some stations in the Pacific time zone are carrying *The Larry King Show* live at 8 p.m. It's a trend Kriemelman thinks might gain momentum, which, of course, would increase both the show's audience and, just as night follows day, ad revenue.

Peggy Solomon, Mutual's vice president/operations.

In an ironic footnote, Pattiz confirms Westwood One had talked with King before he renewed his six-figure contract with Mutual last year. "In order to get Larry," jokes Pattiz, "we had to buy the whole network.")

If the union of Westwood One and Mutual was a marriage – and in a way, it is – the first year would receive high marks. Pattiz said he never doubted otherwise.

"There was a certain synergy because Mutual was not one *of the* 'alphabet networks' owned by a much, much larger communications company," says Pattiz. "We felt we were the same. We'd been competing against ABC, NBC and CBS since we'd been in business, and so had Mutual."

Not that there weren't *perceived* differences in the beginning.

"I was supposed to be this rock & roller from California who just drank white wine and ate quiche," says Pattiz, "while someone like Jack Clements was supposed to be the crusty, older network pro who had silver hair and a mustache."

Jack Clements *is* an older network pro with silver hair and a mustache, but as Pattiz points out he's [illegible] president at Mutual because he's good [illegible] does. Clements returns the [illegible] out that the 5[illegible] point to [illegible] That certain[illegible] Westwood One

Rudy Maxa is a senior writer at The Washingtonian magazine.

CONGRATULATIONS
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CONTINUING
SUCCESS.
FROM YOUR FRIENDS
AT EPIC,
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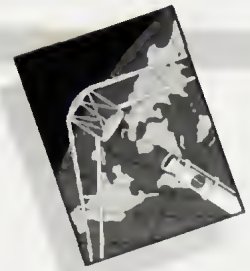
Epic Portrait

Westwood One's Mobile Studios: On Location Throughout the Nation

Number One In Concert Recording, Big-Event Audio Distribution

BY DAVID GANS



The growth of Westwood One's remote recording and live broadcast facilities has paralleled the company's rapid expansion in other areas. "All the Westwood One units continue to be state-of-the-art," says Richard Kimball, vice president/director of mobile recording. "We listen to what artists and producers and engineers have to say, and we act accordingly. We're always adding new equipment."

Westwood One now operates three remote units: *Concertmaster I* (a.k.a. *The Truck*) based in Los Angeles; *Concertmaster II* (a.k.a. *The Bus*), based in Cleveland, and the most recent addition, *Concertmaster III* (a.k.a. *The Magic Bus*), the Boston-based unit formerly operated by Starfleet Blair, which has been upgraded and now also serves as an audio distribution center for live radio broadcasts used in conjunction with the other Westwood One mobile units.

No other radio network has such a division. "All three trucks are going like crazy," says Kimball. "This year we'll probably do 250 shows – not counting the shows we do for the *Live From Gilley's* series. That's a lot of recording.

"And, we're not just confining ourselves to rock & roll, R&B, pop or country," Kimball adds. "We also go out and record all the major Spanish artists in concert for use in our *Mundo Artistico* series, which includes the only regularly-scheduled Spanish concert program on the air. We record those acts all over the country."

Action Central–Concertmaster I's *master control room*.

Biff Dawes, the company's chief engineer for location recording, came to Westwood One from Wally Heider Recording, where he had done a lot of remote work recording concerts for the network. "When Filmways sold Wally Heider's," Dawes explains, "it was taken over by new management that never really pursued that business. One of the reasons Norm [Pattiz] built the *Concertmaster I* truck was that he saw the need for a good facility in Southern California."

Pattiz launched the $500,000 *Concertmaster I* and the mobile recording division in April 1982 (people are still talking about that party, too!), with Dawes at the helm. His crew includes engineer Mike Carver, stage coordinator Glenn Sigmund and L.A. location recording director Doug Field.

Concertmaster II hit the highway in January 1984, braving the dead of winter to catch 'em live on stage. Its crew includes Midwest director of mobile recording Dale Peters, assistant engineer Roseanne Longworth and stage coordinator Michael Horner.

And the newly refurbished *Concertmaster III* rolled in July 1985, with WW1's East Coast director of special projects Sam Kopper at the wheel. His team includes chief engineer Bob Demuth, broadcast coordinator Steven Corbiere and stage coordinator Ross Humphrey.

Dawes points out that Westwood One's three company-owned facilities not only save scheduling headaches and a great deal of money, but also enable Westwood One to maintain quality control. "When you rent a truck, they often show up with different personnel, different equipment, or whatever from one show to the next," he notes. "This way we know what's going out, and

(Continued on page WO-17)

Tracking in Tucson–Concertmaster I caught *Rick Springfield during his WW1/Chewels-sponsored Calhode Ray tour. Former Springfield manager Dana Miller is at left, with Richard Kimball at right.*

Rockers Release Records Recorded By Reels On Wheels

"We've done work with them in the past, so it's because we figured these are the people who know our act, know our thing. It's not like we have to break in some rookie. We just get out there and plug in and let it go. They're saying, 'Oh, we know George – he *makes* mistakes! That's part of his gig!'"

At Westwood One's studios for an appearance on the *Line One* call-in show, ace guitar-slinger and rock & roll wildman George Thorogood is explaining why he tagged the company's mobile studios to record the performance that became his very first live album, *George Thorogood & The Destroyers Live*, released by EMI America in August '86.

"We've been sayin' we wanted to do a live album for 10 years now – it's about time we documented this tomfoolery!"

The occasion was a performance the previous May 23 at the Cincinnati Gardens to benefit the local Free Store/Food Bank, and Westwood One's Dale Peters, Roseanne Longworth and Michael Horner were backstage with *The Bus* to capture the moment.

Westwood One's reels on wheels have caught many performances that went on to be released to consumers on record and/or video. During the last few years, Westwood One-recorded singles have been released by Bryan Adams, Tina Turner, Loverboy, Angel City, Pretenders, Molly Hatchet, Tommy Tutone and others. Duran Duran, Styx, the HSAS band and, of course, Lonesome George and The Destroyers, among others, have released live albums. Audio has been provided for long-form and short-form videos by such artists as REO Speedwagon, Fleetwood Mac, The Cars, Christine McVie, The Tubes and Huey Lewis & The News. In fact, Huey and the guys' contribution to the multi-platinum *USA For Africa* album, "Trouble In Paradise," was recorded in San Francisco by Biff Dawes and his crew.

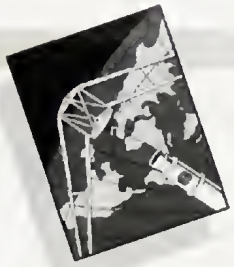
"The most significant thing about all that," notes Richard Kimball, "is that the artists, managers and record companies approached Westwood One with the idea, rather than the other way around. They liked the quality of the concert recording so much that they paid us the ultimate compliment of releasing the performance commercially. I think is testimony to the excell[illegible] and the equipment the[illegible]

Lonesome George Thorogood wails on Line One.

[illegible] A. *Peoples*

David Gans *is music editor of Mix Magazine, producer of KFOG-FM/San Francisco's* Deadhead Hour, *and author of* Talking Heads, The Band And Their Music *(Avon Books).*

Westwood One's BBC Connection: It's Revolutionary!



BY IAN WHITCOMB

Once upon a time, long ago in the 1960s, I found myself involved in the original British Invasion. While The Beatles were putting art into pop, The Rolling Stones were sociologizing with "Satisfaction" and even weightier artistes like Pink Floyd were readying their cultural weapons, I was breathlessly praising the Glories of Youth in an orgasmic effort called "You Turn Me On." It was nice to ride this historic wave, even if I was only a part of the frothy foam.

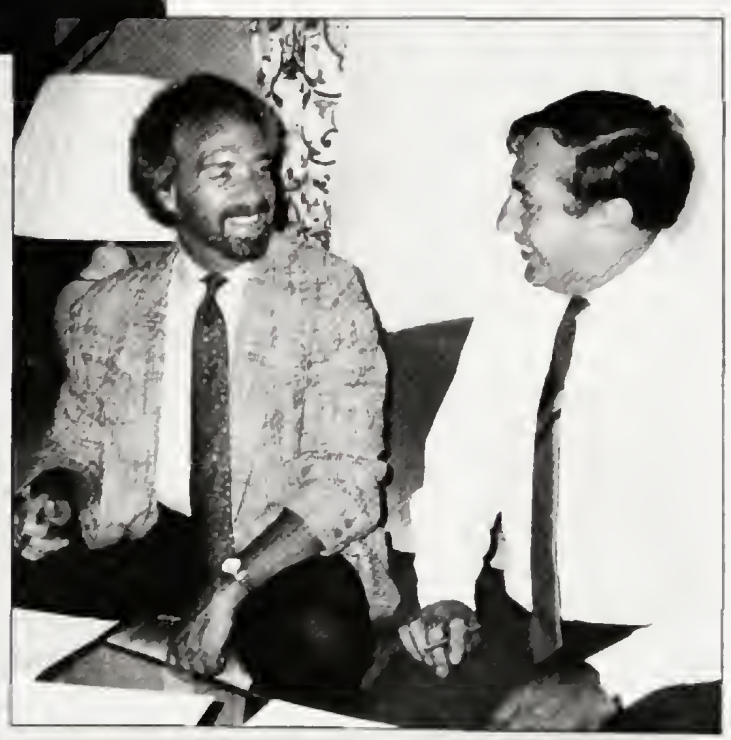
The Beatles—*Premiere BBC performers.*

Now, in the calm, collected and quite corporate 1980s, one is simply relieved to have survived the wrath that followed those innocent, halcyon times. These days I host a pop music program on KCRW, a National Public Radio station in sunny Santa Monica-by-the-sea, near Los Angeles. We're proud of our daily ration of civilized radio drama sent to us on vinyl by courtesy of the BBC's Transcription Service. We have, over the years, presented works by Charles Dickens, Jane Austen and Somerset Maugham. We air the culture of the wine, cheese and brie set.

So we were very thrilled when, during the late summer in 1985, we were paid a visit by Alan Bilyard, head of the BBC's Transcription Service. He took tea with us, served by our favorite mechanical butler, the vending machine. I was waxing eloquently about the BBC's marvelous Scotland Yard series, about Lord Peter Wimsey, about the Flower Arranging Mystery – when one of Mr. Bilyard's assistants, a springy cockney wearing a Hawaiian shirt, chipped in with, "That's all very well and good, Mate, but such shows don't pay the BBC's bills." And what does? "Simple – it's our rock output that makes the world go 'round and makes Britain go rocking around the world. The bottom line is in our music sales."

At first I was surprised. I'd always associated Auntie Beeb (as she is known in Britain) with traditional middle class values, not with the taste-testing, outer limit-teetering of the best of rock. Only by chance does the odd Monty Python or Goon slip past Auntie's ample bosom. And yet, since the dawn of Mersey Beat, the BBC has been amassing a veritable arsenal of all that's hot and current in pop music.

Radio, despite video, is still the best cannon for the dissemination of music – and in America sits the real heavy artillery: networks, syndicators, satellites ready to drop their jumping bundles on the electronic village. So, after tea and thank-you, Alan Bilyard and his Merrie Men headed for nearby Culver City. Their destination: a converted carpet warehouse that now boasts the snazzy-sharp offices of the Westwood One Radio Networks, America's leader in the production and distribution of all that is au courant and *de rigeur* in nationally sponsored radio programs. Mr. Bilyard was to huddle in meetings with Westwood One's Norman Pattiz, where they would conspire to further bombard the ears, hearts and minds of Americans eager to continue participation in this most friendly "continuing British Invasion."



Norm Pattiz and BBC Transcription Service Chief Alan Bilyard sign on the dotted line.

It was the first strategy session following the super deal which had been inked between Westwood One and the BBC Transcription Service only days before in London. The two giants had finalized a three-year pact giving Westwood One exclusive distribution rights throughout the United States of the vast BBC archives of recorded pop concerts, interviews and special programs.

"We've been well aware of the importance of BBC programming on American radio as a competitor for the past 10 years," Pattiz said then. "The advantages of this new distribution agreement to our radio stations and advertisers are obvious. But the real impact will be with the artists. Now concerts recorded by the BBC or Westwood One can in many cases be aired by both."

> ***"Since the dawn of Mersey Beat, the BBC has been amassing a veritable arsenal of all that's hot in pop."***

Indeed, until this historic deal most BBC pop shows had been available spottily, or were trapped by gadgeted short-wave radio hams, or were received (between parliamentary news) by those lucky enough to catch the BBC World Service while crossing Siberia. Bootleg cassette services, even in Poland and Afghanistan, had been doing a roaring trade serving up precious early Beatles interviews originally broadcast by the Beeb. All this murky business would now be swept away by the new BBC/Westwood One arrangement: "We are confident," said Alan Bilyard, "that our association with this dynamic organization will bring our programs to vast new audiences at a time when British rock music enjoys unparalleled prestige throughout the world."

Time was when there was no such thing as British rock music. The idea of Britons screaming in a Dixie drawl was anathema to those intent on preserving the uniqueness of British life and gardens. In the 1950s, when American rock & roll first woke a sleeping Britain, "prestige" would hardly have been a word applied to such a vulgar import by the guardians of decorum and taste at the BBC.

The BBC, by the late '50s and early '60s, hoped that this horrid noise would fade away – as most pop fads were wont to do. But all the while a select band of enthusiasts had been mastering the idiom of American rock & roll and delving deeper into rock's roots – rhythm & blues and country & western. They then served this exotic music up with a good dose of native spunk, cheek and sense of humor. And in 1964, just as American rock & roll had cooled down and petrified into big business, along came the Liverpool gang and all those other rough and rude rockers from nooks and crannies never before considered seriously by the governors of the BBC. Music culture was now exuding from below the stairs and not *bothering* to mind its Ps and Qs; in fact, a whole lotta shakin' was goin' on!

The rockers represented only the musical tip of a

(Continued on page WO-18)

Ian Whitcomb is a retired British invader (1965's "You Turn Me On" is his one and only big hit) and pop presenter who has also written numerous books on popular music including Rock Odyssey: A Chronicle Of The '60s (Doubleday) and the recently published update of his acclaimed history of the music business, After The Ball — Pop Music From Rag To Rock (Limelight Editions).

Copyright

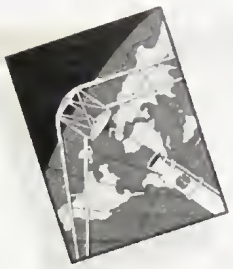
Proud to be producing That's Love and Musical for Westwood One.

Congratulations, Norm, on an amazing job.

Ron Cutler

CUTLER PRODUCTIONS

Westwood One International: Covering The World



"What Norman Pattiz did for American radio, we at Westwood One International will do for radio around the world!" proclaims Suzanne Olson-Kahane, director of that division.

Well, we all know what Mr. Pattiz did: he blanketed the continental United States with the finest in radio programming for all formats, as well as making the BBC Connection. But now that latter-day British Invasion is being challenged by an American Invasion: Westwood One's International division intends to cover the world.

Ms. Olson-Kahane explains the game plan in terms of the progress so far. "We started this division early in 1984 with the idea of taking the concept of syndication worldwide. Initially there were only direct cash sales made with stations but ultimately we wanted to do bartered sales. This is difficult to achieve when you're not actually living in the foreign territory on a constant basis. So we contracted various representatives and opened Westwood One offices in key territories."

There are now Westwood One International offices in Australia, Canada, Japan and Britain. Business is also being done in such affiliated territories as Argentina, Austria, Belgium, Chile, Denmark, Finland, France, Germany, Holland, Hong Kong, Ireland, Italy, New Zealand, Panama, Singapore, Spain, Sweden, Switzerland, Tahiti, Thailand and Trinadad. Next stop – behind the Iron Curtain? I'd love to hear Scott Shannon's *Rockin' America Top 30 Countdown* swirl around the Kremlin; I'm sure Scott's unbridled sense of humor could further world peace and understanding.

Meanwhile, Westwood One's world enjoys the regular favorites like *Star Trak Profiles*, *That's Love*, *Future Hits*, numerous concerts and the aforementioned *Rockin' America*. Short-form programs like *Country Comments* and *Psychedelic Psnack* have proved to be popular sales items – as stations are provided with a script and actualities allowing their own air personalities to slot themselves into the format.

Westwood One's "Outposts of Empire" abroad can handle direct negotiations with client and agency, deal with the insertion of appropriate commercials and, if necessary, re-produce the program in their own language.

In Canada, the outpost was formed by a collaboration between the Westwood One Radio Networks and Selkirk Broadcasting Ltd. This Toronto-based adjunct of Westwood One International is run by John Rourke. Happy client relationships have been worked out with such companies as Coca-Cola, Orion Pictures, Lahatt's Beer and Molson Beer. The Toronto office has state-of-the-art studio facilities for program production and full capabilities for the receipt and delivery of programs via satellite.

Creating The Global Perspective – *Westwood One International director Suzanne Olson-Kahane and international sales manager Susan Jolley at the company's L.A. headquarters. Paraphrasing ZZ Top: they're bad, they're international!*

Hard on the heels of the Canadian agreement came a call from the Far East. Japanese interests had come to realize the need for good format programming, and so in March '86 a contract was made with CBS/Sony Songs, thus establishing Westwood One/Japan. Under the leadership of Namihiko Sasaki and Katsumi Nishimura, the Japanese outpost has negotiated a concert series with NHK, the national government station; it has aired the *Rock & Roll Never Forgets* special and is beaming *Future Hits* (sponsored there by Sony) on a weekly basis. There will also be some Westwood One special merchandising ranging from the usual sweatshirts and t-shirts to notebooks and possibly a soft drink.

In Australia, a different tack has been taken. In tandem with Seven Hills Productions (under Peter Saxon), Westwood One has approached barter by initiating what they like to call "revenue-committed programming." Explains Suzanne Olson-Kahane: "This means that we go to a new, non-radio client and get them to sponsor a particular program or series, and also get them to commit additional advertising dollars to the stations, beyond the syndicated program. Since the market in Australia is so small – only 134 stations in the entire country – we can't start taking dollars from existing radio advertisers, and so we go after those advertisers who have never taken the radio plunge." The revenue-committed programming policy has worked successfully with Foster's Beer (sponsors of a Rolling Stones special), Mellita Coffee (sponsors of *Star Trak Profiles* and *Off The Record Specials*) and Fresh Up (sponsors of various concerts).

In the United Kingdom, where Westwood One is represented by Aidan Day, tight governmental restrictions on the buying and selling of syndicated programs had prevented any progress in this direction in the past. But recently these restrictions have eased up. Westwood One, in conjunction with Picadilly Productions (as creative producer) and Creative Planners (as marketer-merchandiser), have forged ahead in the production and distribution of syndicated programming. Picadilly Productions, for example, is planning a concert/interview series featuring important black talent including concert material as current as Eugene Wilde and dating back to The Jacksons' *Victory Tour* of 1984.

Aidan Day, Westwood One's London representative.

Up On The Roof – *Atop Westwood One/Canada's offices in Toronto are (from left): Ken A. Baker, president of Selkirk Broadcasting Ltd.; Suzanne Olson-Kahane; and John Rourke, Westwood One/Canada vice president/general manager.*

In summing up the action so far, Ms. Olson-Kahane says: "We're covering as many bases as we can." No doubt soon they'll have them all covered. In fact, I can almost see/hear it now: a weary and thirsty traveler, lost in the Sahara with only his portable personal stereo for company, is pacified by a broadcast of Westwood One's *Psychedelic Psnack*, even though the soft drink mentioned in the show never actually materializes through the aural mirage.

– Ian Whitcomb

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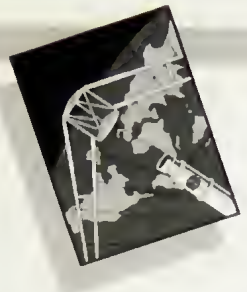
¡Olé For Radio Español!

Westwood One's The Champ In Spanish-Language Arena



In the short time since Westwood One's Radio Español division was established in January 1984, it has become North America's leader in production and distribution of nationally-sponsored Spanish-language radio programs, reaching more than 85% of the Spanish-speaking population.

Penny Yamron, Radio Español's director, tells us why: "Well, Westwood One as a whole has achieved such major success because it satisfies a lot of needs – needs that weren't being satisfied previously in radio programming. Our department, Radio Español, is spearheading the regular supply of programs into the important, burgeoning Spanish-language arena, where the demand for quality programming has never been higher than now, nor has there been a greater interest among sponsors in reaching Hispanic listeners than now. And as America – true to the spirit of the old Founding Fathers – opens her doors to more and more Spanish-speaking peoples, Radio Español's right in there with up-to-the-moment programming in their language and culture."

Radio Español Es Muy Excellente—*Pictured at the Westwood One studios are (standing, from left): Berta Arrabal and Luis Bouroncle, producers; Penny Yamron, division director; and Nelson Enriquez, writer. Seated are host Ernesto Cervera and producer Dania Castillo.*

Westwood One has a legacy of far-sighted firsts. With Radio Español, it was the first major U.S radio organization to expand into the Hispanic marketplace, not only domestically, but interoationally as well. The division launched operations at the dawn of 1984, and its premiere presentation was music – an exclusive concert featuring Menudo, the world's top bi-lingual pop singing group, recorded on the University of Illinois' Chicago campus. Westwood One's *Concertmaster II* mobile studio was on hand to capture the magic, and the tracks were expertly mixed by Edgardo Diaz, the group's founder and mentor.

Edited into the 90-minute format of Westwood One's popular English-language *In Concert* series, the resulting Menudo concert was appropriately titled *En Concierto Con Menudo*. Hosted by Pepe Barreto, the program was presented in two parts – an introductory segment featuring Menudo background and interviews, followed by the group's performance, their only national radio concert that year. This pioneering Menudo concert was heard on all the Top 30 Hispanic stations in the States.

But right from the start, Radio Español has been committed to broad-range radio, catering not only to Latino musical tastes but also to other areas of interest, such as sports.

A mere two weeks after the division was established, Radio Español secured the exclusive rights to broadcast Spanish-language coverage of the 1984 Summer Olympic Games, live-via-satellite from Los Angeles to radio stations throughout the continental United States. Chalk up another Westwood One first! And Radio Español certainly delivered veteran broadcaster Jaime Jarrin, the leading voice in Spanish language news and sports, guided a team of producers, writers, reporters and air personalities as they provided continuous play-by-play coverage, plus field reports, interviews with athletes and daily wrap-ups. Radio Español went on to present another exclusive sports event live via satellite – the middleweight boxing championship bout between Marvin Hagler and Mustafa Hamsho October 19, 1984 at New York's Madison Square Garden. Once again, Jaime Jarrin was on the scene, delivering exciting blow-by-blow coverage from ringside for Spanish-language radio stations across America.

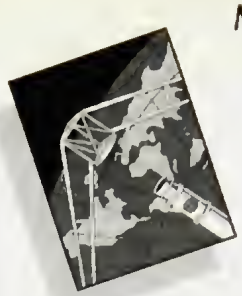
The success of *En Concierto* among programmers, advertisers and listeners prompted the next evolution of Radio Español's regular shows – a new and more expansive program entitled *Mundo Artistico*, a bi-weekly series of exclusive concerts and features starring the biggest names in Spanish-language entertainment. Hosted by veteran Hispanic radio personality Ernesto Cervera, *Mundo Artistico* made its debut in June 1985.

The series' premiere show featured Emmanuel, the former bullfighter from Mexico City who turned to music and quickly notched up seven best-selling international LPs for RCA. Subsequent *Mundo Artistico* concerts have starred Miami Sound Machine, Jose Feliciano, Jose Luis Rodriquez, Ruben Blades, Prisma, Amanda Miguel, Diego Verdaguer and Jose Jose. On the features side, *Mundo Artistico* presents the top Spanish hits from across the U.S. plus exclusive interview profiles of such superstars as Julio Iglesias, Cantinflas, Lucia Mendez, Roberto Carlos, Lani Hall, Pedro Vargas, Rafael and Paul Rodriquez.

With its ever-expanding policy of broad-ranging prugramming, Westwnod One's Spanish-language division looks to a rosy future. "This is the new America and we're proud to be part of it," Ms. Yamron emphasizes.

– Ian Whitcomb

Mobile Studios



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that's a big help in terms of credibility.

"A lot of our success comes from repeat business – if the artists aren't comfortable, they won't come back," Dawes continues. "If they're not happy with the final mix or with the broadcast, a year or two down the road when we want to do a show with them again, they're going to think twice about it. We've been very lucky in terms of people being comfortable with us recording shows – they know we're not going to hinder a live performance. We go in, set up, keep a low profile, let them do their performance, and we record it and/or broadcast it.

"You have to get an idea of the producers' and/or the musicians' feelings about the way they want it presented live, and try to capture that feeling." Not only does this practice result in a satisfied artist, but it also yields a more consistent sound coming out over Westwood One.

"Sometimes it's even more exciting than hearing the album versions, because arrangements have been worked out by the time the band has been on the road six months," Dawes adds. "Sometimes some of the tunes come off better." It's no wonder, then, that Westwood One-recorded takes often *find* their way onto commercially-released records.

"Our success comes from repeat business–if the artists aren't comfortable, they won't come back."

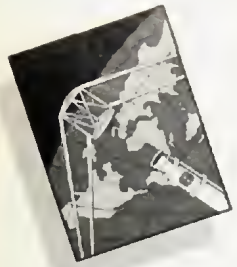
The Westwood One mobile units are equipped with the finest analog multitrack tape recorders available. "Digital is still too cost-prohibitive for location recording," Dawes notes.

The advent of computer-controlled synthesizers, digital drums and related instruments has actually made life a little easier for Dawes and the *Concertmaster* crews. "Recording some of this stuff live, it's actually easier because we don't have to worry about acoustic sounds and microphones and equalization – it comes to us preset. With MIDI [the Musical Instrument Digital Interface], a lot of times we're just getting a stereo keyboard feed instead of eight different keyboards that we have to sort out and balance. Now we're finding keyboard players who have small consoles, and they mix their own."

Dawes and company have a great knowledge of music as well as the technology they work with. "Most of our [*Concertmaster II*] crew has worked together in excess of ten years, at Heider's and now. We all know what's going on with the truck, but we try to take it one step further and get familiar with the group – by listening to albums before the shows, going over songs and cues with their live sound mixer and/or band members. And making it so the audience is good and loud in the mix," he adds with a laugh.

Staying on top of the radio concert industry involves more than top-notch recording equipment and personnel, though. Nowadays satellites are used to transmit raw material and to distribute the finished product to affiliates.

Brian Heimerl, Westwood One production, explains [illegible] the Amnesty International [illegible]



origin back to our primary satellite uplink and then to the stations. It's my responsibility to find ways of getting things like that accomplished.

"It's one thing to mix the concert that's happening to two-track – that's a very complex coordination in itself, something that no other radio network could ever possibly perform with their own resources. But it's quite another thing on top of that to integrate roving reporters, commercials, the hosts, backstage interviews and so forth. So in addition to the actual distribution of the product, you have to integrate it into a radio program. Our mobile studios give us the capability to do both.

"With the Amnesty International broadcast, we used all three of them. We had two hosts plus three roving reporters on wireless microphones catching artists as they came offstage to get their reactions and talk about their performance as well as Amnesty – things that added immensely to the credibility of the broadcast and gave those people listening to it on radio much more of a backstage, insider's look at what was going on there, in addition to presenting the performance itself.

"Those are things that have never been done in a live radio concert broadcast, to my knowledge," Heimerl continues. "In a live atmosphere, unscheduled things need to be accounted for so everyone can get their cues, everyone knows when you have to go to a spot break and when you have to get out of it. We have computer systems no one else has to help us deal with the shifting of times and events, breaks and so forth. Without those it would just be a seat-of-the-pants type of production that would undoubtedly come off sounding like it."

For the Amnesty International broadcast, says Heimerl, "there were 32 channels into the radio board itself. Some of those were backup channels, but we mixed 32 channels down to stereo: roving reporters, stereo commercial tracks, pre-recorded interview material – say with Bob Dylan, who performed a couple of shows during the *Conspiracy Of Hope* tour but not at the live broadcast – and so on. There were six dates on the tour, and we covered every one of them.

"We go into a live broadcast with twice, maybe three times, as much material as we'll ever use. We need that kind of backup to assure that we can provide a radio station with product if there's a break in the live action – say a technical breakdown of some sort. If it had started to rain at Amnesty, we wanted to be in a position to fill with material.

Beyond the planning and backing up of a concert event, there's the task of getting the signal to the stations. "We try to be redundant," says Heimerl. "If we have a remote satellite uplink, we want to make sure that the remote has two high-powered amplifiers – two of *everything* – on line, so if anything breaks down it immediately goes to a back-up.

"We have never, ever had to go to any of those – knock on wood," Heimerl adds. "But God forbid we didn't have the back-ups, that'd be the one time we'd have to go to them.

"We're always looking for better technology, trying to find the best possible way to do things," Heimerl concludes. "Technology is evolving quickly, but it's not flawless. There are things that can knock it out.

"Our goal is to think of as many potential pitfalls as possible, come up with as many contingency plans as we can, to share them with everybody involved in the production, to sit down and map out a strategy for 'what will happen if this occurs,' so that if it does, we're way ahead of the problem."

The Beeb

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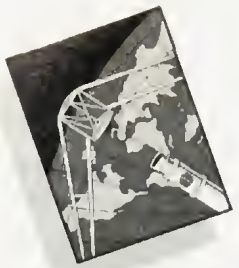


revolution in British modes and manners. By the late '60s, gone was the traditional image of Britain as a land of bowler-hatted staid gents and comical commoners. Britain was sexy, swinging, happening. And the BBC changed ever so slightly, too. Satire was allowed; multi-colored regional accents infested the airwaves. And, most importantly for pop music's future, artists were recorded live on stage in concert – impeccably, too, for Britain has always championed itself as having the best in audio recording technology and sound reproduction.

With its concert halls, theatres and studios the BBC was well-equipped to capture the best of rock's happenings. From the eve of the '64 invasion of America, the Beeb was broadcasting live concerts and interviews with The Beatles and a host of other invaders soon to follow. After the conquest things heated up even more and the BBC, challenged by the new local commercial stations and the pirate radio ships, employed a team of well-informed "presenters of pop" (never "disc jockies!"), whose voices ranged from almost unintelligible North Country (even Scottish) to real American.

Time's On Their Side–*Westwood One's* The Rolling Stones: Made In The Shade *special included performances and interview material dating back to 1962-3, culled from the BBC archives.*

With the streaming of popular music into "pop" and "rock" (and a sidestream of "progressive") there came programs and presenters capable of dealing with such delicate material in the appropriate style, tone and lingo. For serious rock artists there were to be concerts produced with the sort of audio care normally associated with high art music. There were also pre-concert interviews (both in-depth and deferential) and post-mortem appraisals. Rock appreciation and interpretation was becoming a fine art. I know, because for a time, I was presenter and interviewer on the pioneering adult rock show *The Old Grey Whistle Test*.

While many in the industry foresaw a waning of interest in British acts after the breakup of The Beatles and the ensuing apathy and smug fatness of the soporific '70s, there was surprise (and not a little dismay from the old guard) when Britain proved a testing ground for the breaking of accepted mores. The Sex Pistols broke out like a rash and Punk Rock Ruled, Okay? This revolt soon turned, as usual, into a series of styles – "power pop," "new wave," "modern music," "glitzkreig" and the egg-and-t. Orders were issued inside the BBC that those involved in rock show production should keep in with the new print and dress and act accordingly as this overall style was understood to be part and parcel of the new music (nevertheless, spitting or "gobbing" in public was not encouraged).

But, of course, there was also a nice amount of plain old new music for its own sake – good hard rock – and Britain once again proved to be on the cutting edge of new sounds, of experiments, never afraid of facing the seemingly daunting challenge of the late 20th Century Machine Age (the synthesizers, computers, samplers and sequencers) and attempting to humanize them by making such monsters produce delightful music.

By the middle 1980s it was clear that Britain was bulging with great sounds, deep inside the BBC, tended by men in spotless white coats and rubber-gloved hands, was a treasure-trove full of it. And that's where Westwood One came jumping in, ready to Johnny Appleseed the good news from coast to coast on a sizeable portion of their 4,000-plus affiliates.

But what exactly is Westwood One doing with all this rock gold?

First off, there was the launching of *BBC Concert Classics*, a monthly installment of Westwood One's immensely popular bi-weekly *In Concert* series. The initial one featured Led Zeppelin, the grandfathers of mystical heavy metal, in a concert originally recorded in '71 at the BBC's own Paris Theatre, just a stone's throw from Trafalgar Square. Pigeons were reported to have evacuated the area during the concert but the Zep gave a grand show, obliging with all their hits and leaving the theatre relatively intact.

The next edition of *BBC Concert Classics* was devoted to Pink Floyd, that mercurial and amazing band of ex-architecture students who so bravely pushed forward the frontiers of experimental music. Two of their Paris Theatre concerts, recorded in 1970 and '71, were edited together to make an aural experience that included such items as "Embryo," "Careful With That Axe, Eugene" and "Atom Heart Mother."

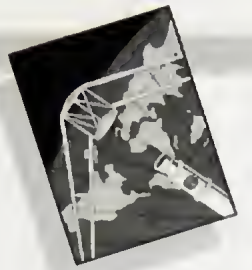
Subsequent offerings from the *BBC Concert Classics* series are exclusive concerts by a galaxy of influential rockers that include Faces, Deep Purple, Traffic, The Kinks, Supertramp, Genesis, Rod Stewart, Dire Straits and The Police. There's also a two-part blockbuster by the mad hatter, Elton John.

As a contribution to summer 1986's vacation fun (and a sly comment on America's Independence Day), Westwood One presented the *BBC Concert For The Colonies*. This was a 4th of July tribute to the music of the "Mother Country," a six-hour holiday weekend feast featuring live performances by legends of British rock. Recorded between 1964 and the present day, the concert featured performances (many never heard before in America) by such heavyweights as The Beatles, The Kinks, The Rolling Stones, The Who, The Fixx, Pretenders, The Jeff Beck Group (with guest Rod Stewart), The Moody Blues, Deep Purple, Robert Palmer, Roxy Music, Fleetwood Mac, U2, Queen – and many, many more. It was a cornucopia of blue harmony that more than atones for redcoat excesses. Overseeing the extravaganza was ace BBC Radio One personality Richard Skinner.

The supply of music will never dry up. The BBC's resources are immense – archivists have been known to disappear for days, lost in wonder in the stacks and racks dating back to the 1920s. You can be certain that in the coming years Westwood One will be serving up more and more tasty morsels from this bubbling cauldron of rock history – and none will be stale. There will be no need for the Brit-rock lover to cross the Atlantic to enjoy the BBC treasures – for Westwood One will spread them into your parlor, into your car and all over your beach blanket throughout the years to come.

Financing Westwood One's Phenomenal Growth

BY WILLIAM J. BATTISON



Mutual's Financial Team, based in Arlington (from left) – *Stan Baker, Pamela Wilkins, Al Taghaferro, Delores Eanes, Juanita Turner and Rose Collier.*

The phenomenal success of Westwood One is due, at least in part, to our ability to adequately finance the creative and entrepreneurial talents that have generated the exciting programs, concerts, tour sponsorships and features which attract both radio stations and advertisers.

The speed at which we have been able to expand and increase our production capabilities has been directly related to our ability to generate working capital to provide for the resources and facilities necessary to support that growth.

In general, there are two basic ways to fund growth – internally generated funds and external financing.

Internal funds are quite simply additions to working capital developed from the profitable operation of our business.

In the beginning, when Norm Pattiz founded Westwood One, he would get commitments from advertisers before incurring the major expense of producing a show or series. Once a show was on the air, the process started over. We have never lost this revenue-driven approach to expansion. Thus, our growth has never been hampered by the weight of carrying unprofitable shows.

Some people may ask, "How much can it cost to do a radio show?" The answer: "A lot, if you do it right and intend to be a long-term player." Major investments must be made in talent, people, studio facilities, distribution, commitments to artists and more. Because Westwood One began with the intention of being the leader in radio programming, we invested our earnings in a way that would assure our ability to maintain that leadership position.

Westwood is a vertically integrated company – in other words, self-sufficient. No other major programming company can make that claim. Instead of renting studios, we built them as soon as we were big enough to afford them. Because we record hundreds of live concerts each year, it made more sense for us to own a mobile recording facility than to rent. Now we own three and cover the entire country. These one-time investments pay back each week in every show with better profits due to lower operating costs.

We also secure talent ourselves, own our own satellite distribution, clear radio stations ourselves, and sell the commercial time to advertisers with our own sales force.

In this way, we not only make sure that every possible step in the process is as good as it can be, but we also stay very close to our three main constituents: radio stations, artists and advertisers.

No one else can deliver radio programs and audiences like Westwood One.

But to really grow we had to do more than expand – we had to acquire, and in December 1985, the Mutual Broadcasting System became our first major coup.

To buy something like Mutual, we needed more money than what was available from our profitable operations. Fortunately, Westwood One had become a public company in April 1984 (with an initial stock price of $14½) and, as such, had access to the capital marketplace for external financing. In July 1985, we completed our second stock offering, which sold 621,000 shares at $34¼ per share. This raised more than $21 million with which the company was able to purchase the radio network assets of Mutual.

Mutual, in turn, is now being operated at a profit for the first time in years and is, itself, contributing to our working capital at a rate faster than industry analysts projected. This has helped fuel continued growth in our stock price and market value. Westwood One is now worth more than four times what it was when the company went public, and the cost of acquiring Mutual has been more than recovered through the increase in our stock's value.

Investors in our stock have enjoyed substantial appreciation in the value of our stock due in part to a strong marketplace coupled with our ability to repeatedly out-perform the industry's estimates for our earnings.

We split our stock, two for one, in March 1986 to make more stock available to a broader shareholder base. The following May, the company sold an additional 1,090,260 shares at $28 per share, which raised another $28 million. The funds raised at this offering allow us to further expand our physical facilities in Culver City, arrange for new satellite equipment to be available for

Mutual and Westwood One affiliates, and to totally wipe out the long-term debt from our balance sheet.

While we are content, for now, to grow through the continued improvements at Mutual and through further program expansion at Westwood One, we also recognize that this is a period of rapid change and emerging opportunities in radio. We now [illegible] debt on our balance sheet and [illegible] financing capabilities [illegible] industry. We have [illegible] take advan-

Westwood One Inc. Bottom-Liners–*(from left): Steve Jaffe, controller; Gary Yusko, vice president/financial operations; Eric Weiss, director of business affairs; and Stephanie Sung, assistant controller. Lower right: Westwood One's Pauletta Franklin and Tonya Ashford, accounting assistants; Stephanie Sung; and Chris Gandara, accounting assistant.*

William J. Battison is executive vice president and chief financial officer of Westwood One Inc.

"Yeah...that's the ticket!"
WNEW-FM 102.7
Your ticket to rock.
WNEW 1130 AM
Your ticket to entertainment.
WESTWOOD ONE
RADIO NETWORKS
Congratulations to Westwood One on being the ticket to excellence in broadcast and syndication.
WNEW AM & FM — Metromedia Stations

Programs, Personalities & Producers: Westwood One's Heart & Soul

Volume, Quality & Diversity Keys To Programming Success

BY RAY RICHMOND

Anyone in the business world will tell you that consistency is the mother of success. Flashes in the pan emerge and then retreat almost daily; only those with foresight to organize and maintain a future plan stick around for any significant period.

Such an eye to tomorrow explains the ongoing phenomenon of Westwood One, which continues to produce informative, entertaining, multi-faceted and, yes, consistent radio programs at a dizzying pace more than a dozen years after the company was founded. Augmented by the December 1985 purchase of the Mutual Broadcasting System, the sheer volume, diversity and quality of Westwood One's programming remains unmatched by any dispenser of entertainment in any medium.

At this writing, Westwood One and Mutual are responsible for the production and distribution of more than 40 regularly scheduled nationally sponsored radio programs. In 1986 alone, the company will produce more than 250 concerts, some 100 special events and simulcasts, upwards of 6,000 short features and another 700 hours of other daily and weekly programs – more than 2,000 hours in all. That's far more entertainment programming than is served up by NBC, ABC and CBS combined, and easily more than all of the other competing networks and syndicators.

This staggering audio output can be heard presently on more than 4,000 U.S. radio stations, reaching between 50 and 60 million listeners weekly.

Perhaps equally significant is Westwood One's emphasis on targeting a widely diverse audience. Its shows service every major radio format from AOR to contemporary hits, adult contemporary, talk, "lite" hits, easy listening, black/urban, Spanish-language, country and nostalgia. There are shows for kids, for lovers, for hard-rockers, theatre-goers and most especially for eavesdroppers.

Yet Westwood One refuses to rest on its ever-growing laurels, moving boldly into the satellite age and sparing no expense to bring radio audiences an endless array of special events and exclusives that expand an already dynamic focus.

"We've developed a repotation as the place to go for big event programming," says Brian Heimerl, Westwood One's vice president of production. "The reason is we'll not only give radio stations a big event but the other things as well, like exposure from interviews and features. This is one-stop shopping."

But if special programs are Westwood One's gourmet entree, then surely its regular shows are the bread and butter.

In examining the enormous variety and depth of the prodigious Westwood One and Mutual programming roster, concert broadcasts continue to shine as a major component in the company's arsenal. In August '85, it added a third state-of-the-art mobile recording studio to criss-cross the nation, putting music fans on the scene of almost every major live show.

In Concert, Westwood One's 90-minute bi-weekly series of rock concert events, remains radio's favorite rock & roll performance series. Hosted by Steve Downes of KFOS-FM/Los Angeles, the series has helped cement the reputations of such bands as Motley Crue, INXS, The Thompson Twins, Night Ranger, Huey Lewis & The News, Joe Jackson and many others. It also includes a monthly *BBC Concert Classic* from the British Broadcasting Corporation archives, including vintage sets from the likes of Led Zeppelin, Pink Floyd, The Kinks and The Police.

And it's been another blockbuster year for the popular *Superstar Concert Series*, which has been providing top live entertainment to rock stations since 1983. Such performers as Stevie Nicks, Simple Minds, Queen, Tears For Fears, The Starship, Robert Plant, Dire Straits, Don Henley, The Cars, The Moody Blues and Bob Dylan (on tour with Tom Petty & The Heartbreakers) – all of them exclusives – have recently appeared on the most listened-to weekly concert series on radio. WNEW-FM's Charlie Kendall is the host.

The Concert Hour serves the black radio marketplace in much the same fashion that *In Concert* does rock radio stations. It's also a bi-weekly concert series showcasing the biggest names in urban contemporary and crossover sounds, from The Pointer Sisters and Smokey Robinson to Tina Turner, Billy Ocean and Kool & The Gang. Westwood One landed an exclusive in July '86 when it presented the only national radio concert appearance of the year by Prince, who appeared with Sheila E. in a special edition of *The Concert Hour*. Jim Maddox hosts.

Westwood One likewise produces a series of *Pop Concerts* that feature artists including Melissa Manchester, Michael McDonald, Dionne Warwick, Simply Red, Dan Fogelberg, Laura Branigan and Sheena Easton. Westwood One's Phil Hendrie hosts. Once the performances are recorded and mixed for the aforementioned concert programs, the master tapes are delivered to Westwood One's West Coast headquarters. There, producer Lynnsey Guerrero, assisted by engineer Fred Lindgren, produces the completed program.

Live From The Apollo, one of the newer additions to the Westwood One family, has already established itself as a radio programming force on black stations nationally. It debuted in January '86 with monthly concerts, interviews and features originating live from the legendary Apollo Theatre in New York City. The live stage shows cast the spotlight on both new and established talent, among those who've appeared on *Live From The Apollo* are Stephanie Mills, Eugene Wilde, Cherrelle, Alexander O'Neal and Jermaine Jackson. B.K. Kirkland of New York's WBLS-FM is the host, with Sam Kopper serving as producer and engineering by Steve Corbiere and Bob Demuth.

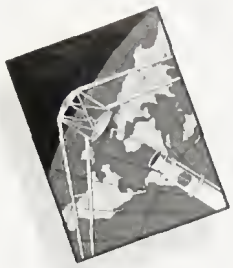
The name Mickey Gilley is literally synonymous with country concerts. Every major country act has performed in his famed Texas nightclub at one time or another, and Westwood One has been there every week since 1979 with *Live From Gilley's*. It's heard on more than 400 stations nationwide and has spotlighted Willie Nelson, Alabama, Ricky Skaggs, The Judds, Tammy Wynette, Tanya Tucker and Mickey Gilley himself, to name but a few.

Now cleared by [illegible] augmented [illegible]

***Making It Happen**–At left: New York-based talent acquisition director David Knight. Below left: WWI producers (standing, from left): Lynnsey Guerrero; Jim Duncan; Bert Kleinman; Brian Heimerl; assistant Theresa Carlough; producers Lorre Crimi; Robert Young; Mary-Pat Carney; Stephen Peeples; Kaye Wilson-Andrews; and director of programming Gary Landis. Seated are producers Carol Kleinman and Berta Arrabal. MIA is Patricia Carroll. Below: Engineers Ron Harris; Chris Lindsley; Fred Lindgren; Ray Cline; Bill Levey; and Steve Thrap. Michael Jordan is at the console.*

At left: Brian Heimerl, Westwood One's vice president of production, and the man in charge of live satellite remote broadcasts. At right: West Coast talent acquisition director Barry Freeman (left) and director of marketing and talent Rich Piombino (right). With so many programs to provide for, talent acquisition is a non-stop affair.

Ray Richmond is radio columnist and a feature writer for the Los Angeles Herald-Examiner.



recorded live by Westwood One's mobile studios in concert throughout the country. Host Jim Duncan (who also produces a number of country specials for Mutual and Westwood One) produces both concert programs, with Kaye Wilson Andrews the associate producer and Michael Jordan the engineer.

Concert simulcasts represent another area in which Westwood One has emerged as the world industry leader, producing digital stereo audio via satellite for such attractions as Tina Turner, John Fogerty, REO Speedwagon, Phil Collins, John Lennon, The Pointer Sisters, Dire Straits, Simple Minds, Mr. Mister, Tears For Fears, The Starship, Elton John and Bob Dylan with Tom Petty & The Heartbreakers, in conjunction with HBO, Showtime and MTV. Westwood One averages nearly two dozen simulcasts each year.

One such event was June '86's hugely successful 11-hour Amnesty International Conspiracy *Of Hope* concert broadcast, co-anchored by Westwood One's London correspondent Roger Scott and Star *Trak* host Vicki McCarty (MTV carried the video portion, which was hosted by their own veejays). It was a massive undertaking that Brian Heinerl believes "could not have been done by another radio network in the world using just their own resources."

Certainly, Westwood One's cooperative relationship with the nation's top cablecasters is not to be understated, adds Gary Landis, the company's director of programming. "We have great alliances with all of them," he says. "They look to us as an equal ally knowing our ability, knowing our reach, knowing the relationships we have with the players in the music and radio businesses."

These relationships also allow Westwood One to showcase its versatility in the area of weekly series incorporating music and interviews, where it continues to be a programming force.

Heading that list is *Off The Record Specials with Mary Turner*, far and away the most listened-rock radio interview series on the air – any air. It's heard on more than 350 stations throughout America, Canada, Australia, New Zealand and the Orient. Produced by Marcia Hrichison and engineered by Bill Levey, it's also broadcast worldwide via Armed Forces Radio and the Voice of America to hundreds more outlets.

Turner, as host, has the distinction of being perhaps as well-known as the rock & roll elite she interviews. Literally everyone who's anyone in rock has graced the Turner microphone, primarily because she's the best there is.

"The key to Mary's success is her amazing ability to make artists feel comfortable, whether she has talked with them the week before or hasn't laid eyes on them in five years," maintains Landis. "And she's always been totally in touch with her audience. She knows how to present the most interesting interview possible, and her success is a reflection of that."

Co-hosts Steve Downes of KLOS-FM/Los Angeles and Dave Herman of WNEW-FM/New York present a fascinating coast-to-coast look into the heart & soul of rock & roll each week on *The Rock Chronicles*, the most entertaining and informative rock magazine on radio. During the fast-paced, music-filled hour, listeners also get the inside story on rock's hottest performers and their songs, plus all the latest news about rockers on the road, in the studio and on the soundstage. Karen Shearer writes and produces the show, with production and engineering by Bill Levey.

Sid McCoy, host of Westwood One's *Special Edition*, has long been a mainstay in the radio business. He continues to be a major figure in the black radio marketplace with his vast reservoir of musical knowledge and a distinctive, resonant voice that could melt frozen. The weekly music and interview series has spotlighted stars like Aretha Franklin, Whitney Houston, Sade', Chaka Khan, Patti LaBelle, Stevie Wonder and many others. Karen Shearer writes and produces, and Chris Lindsley is the engineer.

In The Spotlight is an hour-long monthly program hosted by Jewell McGowan, who presents interviews and live music featuring three of the hottest urban contemporary artists on the scene. Among the artists who've appeared are Billy Ocean, Zapp, Sheila E., Chaka Khan, The Whispers, Kool & The Gang, The Bar-Kays and many more. Lynnsey Guerrero writes and produces, working with engineer Fred Lindgren.

For pop audiences, *Star Trak Profiles* with host Phil Hendrie are 60-minute music and interview spinoffs of the long-running short features that have been a Westwood One signature from the beginning. The profiles feature the stories of struggle and success and songs of such pop luminaries as Michael Jackson, Kenny Loggins, Paul McCartney, Hall & Oates, Lionel Richie, Billy Joel, Elton John and Air Supply. Producer Bert Kleinman and associate producer Carol Kleinman work with engineer Ray Cline.

Underscoring the oft-mentioned versatility that has become a Westwood One trademark, the recently added *That's Love* reaches a brand-new audience: fans of the "lite" hits/love songs format that is carving out a significant niche across the country. It's a three-hour excursion into the world of romance with classic love songs from the past 25 years, with special emphasis on the Top 10 current hits that feature romantic themes. Hosted by Madelaine Vlasic and Dick Summer, it also includes interviews with entertainment notables offering their views on love, sex, romance and relationships. Ron Cutler produces *That's Love*, and Kaye Wilson Andrews is associate producer.

On the country radio front, *Lee Arnold On A Country Road* has been a Mutual staple for many years – a weekly three-hour music magazine and concert program hosted by Mutual and WHN/New York deejay Lee Arnold. Scott Paton produces and engineers.

Countdown programs have become an increasingly popular area of the Westwood One slate. *Scott Shannon's Rockin' America Top 30 Countdown* is a weekly habit for listeners of more than 250 CHR stations nationally. It's a fast-paced three hours packed with interviews, features, entertainment, outrageous comedy and, naturally, the week's Top 30 hits. Presiding over the festivities is Scott Shannon, morning man and program director of New York City's #1 radio station, Z-100 (WHTZ-FM).

Says Landis: "Scott's always on the cutting edge of what's making and setting musical trends around the country. So he brings that programmer's knowledge along with his amazing talent to the show." Susanella Rogers produces, Steve Longo is associate producer and Ron Harris engineers.

Another respected radio veteran, Walt Love, holds court on *The Countdown*, a two-hour weekly series that presents the Top 25 black and urban contemporary music tracks as listed by *Radio & Records* as well as interviews with various featured artists. Love is *Radio & Records* black/urban editor. Robert Young produces, Chris Lindsley is the engineer.

A long-form countdown program in the adult contemporary vein is the *National Music Survey*, a weekly three-hour chronicle of the top A/C hits from the *R&R* charts along with artist interviews. It's carried on more than 300 stations, with Charlie Tuna serving as host.

Future Hits is an hour-long, satellite-delivered look at tomorrow's hits today. Host Joel Denver lays out the scoop on the week's most-added new singles and albums as reported by *Radio & Records*, plus news on the latest videos, who's in the studio, who's on the road and who's in the BBC Top 5, as well as sneak previews of forthcoming superstar releases. *Future Hits* commands a roster of powerhouse CHR stations numbering more than 300. Nancy Conover writes and produces, Stephen Peeples is associate producer and Michael Jordan's the engineer.

Indeed, the satellite has played an increasingly

Off The Record's Mary Turner

Dr. Demi

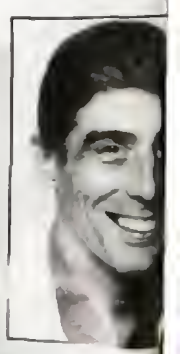
National Music Survey host Charlie Tuna.

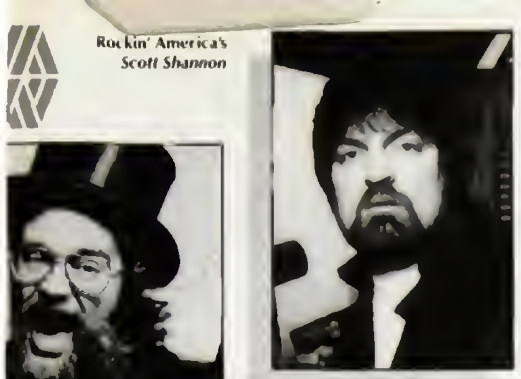
On A Country Road's Lee Arnold

Satellite ops director Jill Jameson

Special Edition's Sid McCoy

Interviewers (from left) Steve Rosenthal, Carol Kleinman and Mike Reynolds.





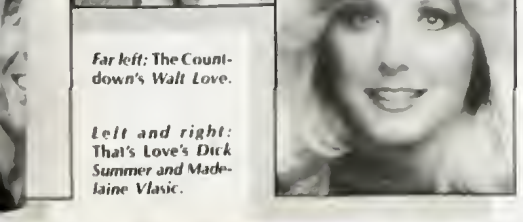
Rockin' America's *Scott Shannon*

Mickey Gilley

uture Hits team members (from left) Stephen Peeples, Nancy onover, Joel Denver and Michael Jordan.

Phil Hendrie

(left)
Musical's *Chuck Southcott*



Far left: The Countdown's *Walt Love.*

Left and right: That's Love's *Dick Summer and Madelaine Vlasic.*

important role in delivering all of Westwood One's programming as quickly and efficiently as possible.

In June 1984, Westwood One's specially built digital satellite uplink became operational. The unique aspect is that with its own uplink the company maintained its self-sufficiency and began funding the system to a great extent by selling off the excess capacity. Stations were able to immediately receive many Westwood One programs from the satellite by using a tiny crystal provided by the company free of charge.

Now every Westwood One program is available via satellite, coordinated by Jill Jameson, director of Westwood One's satellite operations. "Weaning stations off the old tape-and-disc distribution method is the challenge of the future," notes Jameson. "This is a crisper, cleaner sound. Concerts especially benefit. It's the way stereo programming was meant to be delivered."

It lends considerable enhancement as well to such shows as *Psychedelic Psnack*. Host Dave Herman of WNEW-FM/New York serves up a daily 10-minute smorgasbord of the music, personalities and pop culture of rock's acid era that perfectly fits the new-found oldies bent of AOR radio. The program is produced by Denny Somach.

And for those AOR listeners who hunger to talk one-on-one with today's biggest names in rock live via satellite, Westwood One has the show – *Line One*. It's an hour-long, coast-to-coast call-in program co-hosted by Carol Miller of WNEW-FM/New York and Sky Daniels of KMET-FM/Los Angeles. Besides the 800-ROCKERS hotline to the stars, *Line One* offers exclusive live versions of the guests' biggest hits from Westwood One's concert library. Mary-Pat Carney produces, Pat Carroll is associate producer and Ron Harris engineers, with Bill Levey, Fred Lindgren, Jocelyn Patrick and Stephen Peeples lending special assistance.

Hosted by Chuck Southcott, *Musical!* is a three-hour weekly extravaganza spotlighting the all-time biggest show tunes from Broadway and Hollywood musicals and includes interviews with the likes of Lena Horne, Sammy Davis Jr., Gwen Verdon and Gregory Hines. Ron Cotler produces and Kaye Wilson Andrews is the show's associate producer.

Encore, with host Jim Lange, provides two hours of weekly music, memories and personalities from the Big Band era. Marcia Hrichison produces working with engineer Chris Lindsley.

Bi-weekly *Mondo Artistico*, America's only national Latino concert and music/interview series, features the top artists of the Spanish-speaking world, with Ernesto Cervera the host. The concerts are produced by Dania Castillo and Berta Arrabal, with Michael Jordan engineering; the music and interview programs are written by Nelson Enriquez and produced by Luis Bouroncle and Berta Arrabal with engineering by Ray Cline.

Last but hardly least, there's the *Dr. Demento Show*, a program that defies categorization. Sure, it's a countdown show – of sorts. Our favorite purveyor of dementia is still radio's Number One spinner of bizarre discs and musical oddities a full decade after landing on Westwood One (from the Land of Dementia, the folklore goes). The good Doctor writes and produces, with associate producer Robert Young and engineer Chris Lindsley rounding out the team.

"Dr. Demento is just, quite simply, a bottomless well of great, great comedy," says Landis. "His is the landmark comedy radio program. I think the primary ingredient that keeps his show fresh is his boundless enthusiasm for what he does."

With Westwood One's purchase of Mutual, talk programming has taken center stage beginning with *The Larry King Show*. Pat Piper produces; Judy Thomas is associate producer. Leading into the *King* show – and giving Mutual the most formidable one-two talk radio punch anywhere – is *The Dr. Toni Grant Show*. Richard Chavez produces; Steve Thrap engineers.

Mutual's Jim Bohannon is also a key player on the talk programming front – hosting a Sunday night interview and talk program and, from 5 to 6 a.m. each weekday, hosting *America In The Morning* – Mutual's award-winning news magazine program. Craig Warner produces, Jim Harmon is the engineer.

On the short feature front, Westwood One has developed a similarly diverse group of features, each one tailored to meet a particular programming need. Most programs are heard twice daily Monday through Friday, with each show running about two and a half minutes.

Off The Record, Mary Turner's original program of rock interview-and-music short features, remains a staple on more than 200 rock stations across the country. Kaye Wilson Andrews is the writer/producer and Fred Lindgren engineers.

Star Trak, a contemporary hit radio-oriented series hosted by Vicki McCarty, features music and interviews with luminaries from the pop music world. The first daily short feature produced and distributed by Westwood One, *Star Trak* is produced by Lorre Crimi, with Bill Levey serving as the engineer.

Rona Barrett's Entertainment Report, a daily short-feature program hosted by the entertainment industry's leading commentator and reporter, brings Mutual listeners the absolute latest in behind-the-scenes Hollywood news. Bill Royce produces and George Achaves is associate producer/engineer.

Earth News Radio is radio's longest-running alternative entertainment and news magazine. Host Joel Denver spotlights the hottest CHR and AOR recording artists and their music, popular film and TV personalities and authors of best-selling rock books. Stephen Peeples writes/produces; Chris Lindsley engineers.

Serving black radio is *Shootin' The Breeze*, which covers the important people and events in urban contemporary music. Host Jack Patterson shoots the breeze with such superstars as Richard Pryor, Jeffrey Osborne, Aretha Franklin, Janet Jackson, Stevie Wonder and countless more every week. Joe Garner is the writer, Kaye Wilson Andrews prodoces and Steve Thrap engineers.

Spicing up Westwood One and Mutual's regularly scheduled programming stew are numerous big-event specials – just as much a staple of the company's offerings. It was, after all, a special – the 24-hour *Sound Of Motown* – that proved the genesis of Westwood One.

More recently, there have been such Westwood One events as the live *Asia In Asia* simulcast from Tokyo; the 12-hour *US Festival '83* special; the aforementioned Amnesty International *Conspiracy Of Hope* tour finale from Giants Stadium; *Radio USA For Africa*, the largest live stereo satellite broadcast in radio history; the 18-hour *Farm Aid II* simulcast with VH-1; *Julian Lennon Live From Japan*, *Dylan On Dylan*; *A Conversation With Bruce Springsteen*, *BBC Concert For The Colonies*, *The Rolling Stones' Made In the Shade*, *Isle Of Dreams*, *The Words And Music Of John Lennon*... the list goes on and on.

On the Mutual programming side, country music specials provide ongoing treats – including *A Salute To Dolly Parton*; *Working-Class Heroes: A Salute To The Fans*, *An Alabama Christmas Special*; the *Country Music Association Awards*, and a live music and call-in program featuring superstar Ricky Skaggs.

In the non-country arena, Mutual's Rona Barrett hosts four one-hour national call-in specials featuring celebrity interviews and listener questions; and Academy Award-winner James Stewart hosts a tribute to the life and music of the late Glenn Miller, whom he portrayed in the famous 1954 film biography.

Westwood One and Mutual's production wing depends on capable support in several key areas. Theresa Carloogh is the division's executive secretary, assisting Heimerl. Spot assignments are handled by Jocelyn Patrick, director of commercial services, and her assistant Tina Miller. Steve Longo is pre-production assistant and keeper of the music library; Jon Schwartz is post-production assistant and office coordinator. Post production chief Denny Re[illegible] between Westwood One [illegible] duplicators and its [illegible]

C O N G R A T U L A T I O N S

Norm Pattiz

The sun always shines in your neck of the woods.

THE

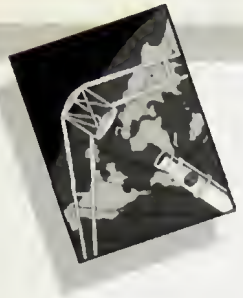
THE JOHN BARUCK
MANAGEMENT COMPANY

REO SPEEDWAGON

SURVIVOR

MUTUAL SPORTS: Tradition, Experience, Excitement!

BY LOU HOLTZ



This is an exciting time for me – it's my first season at Notre Dame. And it should be just as exciting for the fans, players and radio stations that are carrying the games.

It's really great to be at a place like Notre Dame, a school that has such a great tradition and national impact. And 1986 marks the 19th straight year that the games are being carried on the Mutual Broadcasting System.

Some football fans do not realize the importance of radio. We have fans all over the world – millions of them – and not all of them can be in front of a television set. They can listen our games on Mutual, the world's biggest radio network.

I grew up listening to football games on radio. In our area (West Virginia and southeastern Ohio), radio stations all across the dial would be carrying Notre Dame football. We'd also be able to hear other college teams, but there always seemed to be more interest in Notre Dame.

As we move into the new season, the excitement mounts. Here I am – a new coach, getting a start with a different team. The team seems to be getting excited about getting a new start. I think our team has a lot of intelligence and a great deal of character. We have a tradition that should help us.

I think that if you have character and intelligence and closeness and commitment, you've got a chance.

At Mutual, the broadcast team covering our games

"We have fans all over the world, and they can listen to our games on Mutual, the world's biggest radio network."

consists of Tony Roberts and Tom Pagna. Tony is just an outstanding football announcer. He knows the game very well and has been doing Notre Dame games for the last several seasons. And Pagna, who coached here at Notre Dame for 11 years with Ara Parseghian, really knows the game inside and out.

Mutual has a great football season package for 1986, consisting of 60 great contests. Beyond Notre Dame, Mutual will carry other great college games including such great teams as Oklahoma, Miami of Florida, Penn State and Alabama. And after the Army-Navy contest, Mutual really gets involved in the bowl games, broadcasting the *Holiday* from San Diego, the Aloha from Honolulu, the Bluebonnet from Houston, the All-American from Birmingham, Alabama and then the famed Sugar Bowl on New Year's Day from New Orleans.

Veteran play-by-play announcer Al Wester and former Kentucky and Miami head coach Fran Curci will be doing the other college games.

And Mutual is just as busy in pro football. Every Sunday throughout the season, there will be an *NFL Double-Header* – two games every week for 16 weeks. Tony Roberts will team with former Steelers great Jack Ham on the early games and Joel Meyers with former Notre Dame and Rams star Jack Snow on the second game.

And I'll get an opportunity to be working with Larry Michael, Mutual's director of sports operations, during the Notre Dame pre-game show that will give a special insight on that day's game.

The excitement of the sports world will be covered by Mutual throughout every week of the year with Mutual's daily sportscasts and Mutual's *Wide Weekend Of Sports* every Saturday and Sunday. During the week, every Monday through Friday, Mutual's Tony Roberts and other great Mutual sports reporters and anchors bring you up-to-date on the latest sports action. And on the weekend, Bill Rosinski keeps sports fans up-to-date eight times each Saturday and Sunday, including exclusive coverage of many great sports events including top tennis and golf tournaments. Special on-court and live scene action as well as exclusive interviews and reports are part of Mutual's year-long commitment to covering the sports world.

One thing I like to do is listen to re-broadcasts or tapes of our own games – especially if we win!!! For me, it's really exciting and I get a special pleasure in hearing the game, even though I know how it came out.

Other than playing the game itself, I don't think there's anything more exciting for a coach than that – listening to the inflections in the announcers' voices, hearing the crowd noise building. You know something exciting is going to happen and your imagination starts to run away with you. Radio, after all, has been called "the theater of the mind."

It's exciting for me because I'm a real sports fan. I love to listen, get involved and absorb each game.

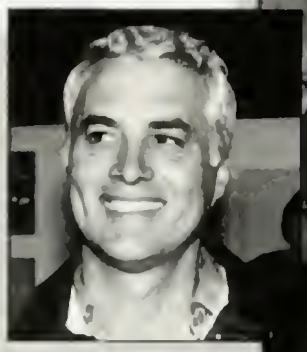
Come to think of it, Mutual's broadcasts of Notre Dame games began a year before my first season as a head coach. And those 19 years have been exciting ones: two National Championships, a dozen teams ranked in the Top 10, some really exciting and record-breaking players. And dozens of great players competing for our opponents.

It's also a great tribute to Notre Dame to have *all* its games broadcast nationally, which has certainly helped maintain and promote the team and the school as a "national" entity. And because the games are heard in all areas of the country, it is a good tool we can use in recruiting. Notre Dame is truly a national school.

And it is also a school that not many are neutral about. Millions out there are pulling for us to win. And those who aren't are rooting for us to lose. That way, we please somebody every Saturday.

I surely hope we can please those who are rooting for us to win the most often!

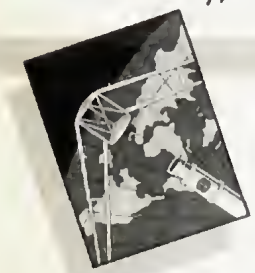
Above: The author is flanked by Mutual Sports director Larry Michael (right) and sportscaster Tony Roberts. At left: Mutual color commentator Tom Pagna, who joins Roberts for Mutual's Notre Dame broadcasts. At right: Gridiron action with the Fighting Irish.



Key Mutual Players–Fran Curci (top) announces college games with Al Wester; Jack Ham (center) joins Tony Roberts to call the plays on NFL Double-Header; Bill Rosinski (bottom) hosts Mutual's Wide Weekend.

Lou Holtz is Notre Dame's head football coach

Network Radio's Winning Combination Expands Delivery, Service To Advertising Community



BY ART KRIEMELMAN & RON HARTENBAUM

In September 1985, when Westwood One Inc. announced it had entered into an agreement to purchase the Mutual Broadcasting System, there was a new commitment made to Madison Avenue: to deliver an even greater multitude of programs targeting key demographics, and to continue to offer the best in client services – all under one radio company umbrella.

A few short months later, when the deal was done, the advertiser sales force of the Westwood One Radio Networks and the Mutual Broadcasting System – under the corporate banner of Westwood One Inc. – began to focus and deliver that commitment to the advertising community.

The realignment of the two sales forces was designed to concentrate our efforts both functionally and creatively, to specialize and begin to expand client service and business development.

The first move was to firm up the regional sales offices, based in four key advertising markets: Chicago, Detroit, Los Angeles, as well as New York. Based on the volume of business originating in New York, the decision was made to keep the sales teams separate, but operating out of the same office there.

Maximizing The Potential – *Westwood One's Ron Hartenbaum (left) and Mutual's Art Kriemelman guide companies' advertiser sales efforts into the future.*

Art Kriemelman hails from Mutual's Office Of The President. Ron Hartenbaum is Westwood One's vice president/director of advertiser sales. Both are based in New York.

In making the determination to use the Westwood One Radio Networks to accomplish McDonald's advertising goals in national radio, three basic factors stood out.

The first was programming. In [illegible] target areas – young adults, black and [illegible]anish-language – no other network could make available the wide range of programs that Westwood One brought to the table. Nor could they provide the top stations in the top markets that Westwood One consistently delivers.

On that same subject, the second factor is Westwood One's willingness to work with its clients in the development of new programs.

And that leads directly to the third point – the knowledge from the advertiser's standpoint that here is a company that will do everything it can to meet its clients expectations and then some. Westwood One will go beyond the extra mile.

A case in point was the development of our Black Radio Network. We had been having some major delivery problems with some of the other networks we were doing business with in black programming. We weren't getting the top stations in the marketplace. So the plan for 1986 was – why can't we set up our own unwired network? And the obvious choice to help make this a reality was to go to Westwood One.

Karen Dixon-Ware, staff director/media for McDonald's.

We talked with Ron Hartenbaum and Greg Batusic, made a presentation to Norman Pattiz and the decision was made to pursue it. Again, it had an awful lot to do with the people at Westwood One – Ron, Greg ..everyone – with their openness and willingness to help us achieve our goals.

While it's the obvious goal of every company to make money, Westwood One takes the long-term stance that if the client's needs are met [illegible]st, money will be made. It's this attitude that [illegible]es the difference – and a main reason [illegible]el McDonald's and Westwood One is [illegible]t marriage.

FROM THE DAYS OF FUTURE PASSED

TO THE OTHER SIDE OF LIFE

AND IN YOUR WILDEST DREAMS

THANKS FOR ALL
YOUR SUPPORT AND
CONGRATULATIONS
TO ALL OUR FRIENDS
AT WESTWOOD ONE

TOM HULETT AND THE

MOODY BLUES

Specialization is the key word here. The New York sales office for both networks includes vice president/New York sales manager Gary Schonfeld for Westwood One and Peter Bloom, Mutual's eastern regional sales manager – plus a dozen well-motivated account executives and a sales support staff.

Once that was accomplished, our attention turned to Chicago, Detroit and Los Angeles. In those cities, the "winning combination" concept was applied – managers responsible for both the Westwood One Radio Networks and the Mutual Broadcasting System were named. In Chicago, it's Westwood One vice president Midwest regional sales manager Greg Batusic; in Detroit, veteran advertising executive Jack Patterson, and in Los Angeles, Westwood One director of sales/Western region Nan Heller.

Since Westwood One Inc. acquired Mutual, a variety of programming and marketing moves have been made as well to better serve the advertising community. Ratings have soared, time changes have been made with some key programs, and creative selling and packaging has been stressed.

For example, Mutual's *Larry King Show* was given a new start-time of 11 p.m. (ET), an hour earlier than before. This provided Mutual and the 300 stations carrying the award-winning program with an opportunity to increase audience. Spots that once sold for $75 are being marketed today for 10 times that and more.

In addition, there is special programming that's "packaged," including *The Larry King Show*, *The Dr. Tom Grant Show*, *The Jim Bohannon Show* and *America In The Morning*, Mutual's award-winning daily morning magazine hosted by Bohannon. This, too, is an example of the winning combination of Westwood One and Mutual: Westwood One's sales force, due to their expertise in marketing long-form programming, is selling this special talk package.

The results of Westwood One's Mutual acquisition and sales force realignment have been nothing short of phenomenal. Westwood One accounts now represent more than 250 advertisers, more than 400 brands and, according to industry experts, 15-20% of the market share. In fact, the combined force of the Westwood One Radio Networks and the Mutual Broadcasting System ranks the company as the second-largest radio network in total advertising billings.

The primary goal of both the Westwood One and Mutual sales teams is to focus, specialize and deliver. Mutual has had a history of top-notch news, sports and talk; this will continue to be its focus. Westwood One's primary thrust has been innovative long-form entertainment programming; this too will continue. The goal of both sales teams is to be results-oriented – to deliver to the advertising community the strongest demographics, the most exciting programming, the best in client service and a relationship that will build in the years to come.

The Westwood One Team–*Pictured at right are (standing, from left): research director Len Klatt, account executive Wendy Kaufman, vice president/Eastern regional sales Gary Schonfeld, account executives Judson Green and Dan Seslar, and Ron Hartenbaum; (seated, from left): East Coast talent acquisition director David Knight, and account executives John Brodie and Tom Rudnick.*

Mutual Managers–*At left (from left): Peter Bloom, vice president/Eastern sales manager; Nan Heller, Western sales manager for Mutual and Westwood One; Art Kriemelman; Greg Batusic, vice president/Midwest sales manager for Mutual and Westwood One; and Jack Patterson, Mutual's Midwest sales manager.*

Mutual's Sales Staff–*Pictured at right are (standing, from left): assistant account executive Bob James, account executives John Gudelais and Ed Howard, research director Tom Evans, senior research analyst Nara Lyons, Art Kriemelman, and vice president/Eastern sales manager Peter Bloom; (seated, from left): account executives Art Okun and Gloria Dickler, and sales administration director Marie Fischetti.*

In an age where parent companies of the leading radio networks are ambivalent about those relationships due to changes in management, the relationship between Westwood One and Mutual serves as a refreshing, important exception.

To be a leader in any industry involves the strong support of the parent company. In this case, with Westwood One Inc. as parent company of the Mutual Broadcasting System, there is tremendous support from a radio broadcaster – a corporate parent that is directly involved in the network radio business, understands its problems, strives for success and, most importantly, is advertiser-oriented.

Gordon Link, executive vice president/worldwide media director for the advertising agency McCann-Erickson Worldwide.

Under Westwood One ownership, Mutual can have a real focus on its adult network roots–news, talk and sports. There's no longer a need for the Mutual people to try to be experts in the youth area. That's being done over on the Westwood side.

In this age of specialization, our people at McCann-Erickson are best serviced by sales representatives who aren't singlehandedly trying to sell us everything from symphonies to rock & roll, but rather by someone who's tightly focused on their area.

The Mutual people can do this in their traditional area of adult network radio. With Art Kriemelman at the helm on the advertising side, we're seeing the change already.

Thus, on a corporate basis, this [illegible] indeed a winning combination [illegible] from the entertain[illegible] wood One [illegible]

Sharing The Strength of Network Radio Works Well For WNEW-FM & AM

BY MICHAEL KAKOYIANNIS

The radio business today is more dynamic and competitive than ever, so the pressure really is on to deliver the right programming to audiences, and the right audiences to advertisers.

Norm Pattiz and Westwood One have been an important part of the continued success of WNEW-FM and WNEW-AM, with a talent for perceiving trends and translating them into exciting shows that are well-targeted and well-produced

Thom Ferro, WWI's vice president/general manager and Godfather of station relations.

Common Strengths

We have a special relationship with Norm that lets us share some of our common strengths.

WWI's station relations managers (top, from left): Tim McDonald, Steve Scharch, national manager Steve Jenkins, Betsy Ditman, Liz Land and Joyce Clark. In the front row (from left): Joe Garner, executive assistant Marilyn Mikos, Jim Frangipane and Bonnie Droubay. John Bitzer is MtA.

First and foremost, we deliver consistently strong audiences for his programs, with the power and influence of New York City.

That's good for all concerned: network advertisers reach America's #1 market; local advertisers get exposure on nationally broadcast programs like *Off The Record* with Mary Turner and the *Superstar Concert Series*.

We also provide the talent for several Westwood One features, like *Line One* and *Psychedelic Psnack*. In addition, our newsroom is now the New York Bureau headquarters for Mutual's national news and information network.

Perhaps most important of all, our audiences get to enjoy the great shows and fine production quality from Westwood One

A Can-Do Attitude

One of the pleasures of working with the Westwood One and Mutual family – Thom Ferro, Ben Avery, Steve Jenkins and their excellent staffs – is their positive approach to doing business.

They always make the extra effort to get us the upcoming shows in enough time to clear them, and they'll work with us to meet our local program formatting, like adapting a six-hour special into two-hour segments for broadcasting on three consecutive days

Another important point we demand and receive an open, continual flow of communication between Norm's people and mine, because the competitive environment demands that the networks be sensitive and responsive to our local needs

Mutual's station relations staff (from left): regional clearance coordinators John Wharton, Bill Roberts and Rick Bockes; feature programs manager Mac Allen; regional clearance coordinator Mitzi Barnes; regional managers George Barber and Lynn McIntosh; administrative services manager Kathy Pellicori; and vice president/station relations Ben Avery. Regional manager Gordon Peil is MtA.

The cooperation between the Westwood One organization and WNEW makes it easy to do business for all concerned

Today's Challenge

Our programming standards are extremely high – they have to be, since our audience, advertisers and bottom line demand it.

The syndicated shows we consider for broadcast must be as good or better than the programming they replace. And since we started doing business with Westwood One in the mid-1970s, their productions have met our standards time and time again.

Westwood One is particularly adept at creating shows that are the first of their kind, with the added plus of being at the center of some of the biggest and most popular events of our time, from the Amnesty International *Conspiracy Of Hope* concerts to the Bob Dylan/Tom Petty & The Heartbreakers *True Confessions* tour and beyond.

For the future, it's our shared responsibility to continue giving audiences the programs they want to hear, and advertisers the audiences they want to sell. The WNEW family expects to lead the way, with the continued help of the Westwood One Radio Networks and the Mutual Broadcasting System

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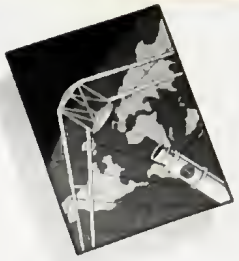
Michael Kakoyiannis is vice president and general manager of WNEW-FM & AM/New York



Programs

(Continued from page W-23)

by Jill Jameson and satellite operations director Gilbert Kuang.

Westwood One and Mutual station relations representatives are charged with the crucial task of placing the company's programs and specials with the best-possible stations in each market, and then handling any special needs the affiliates may have. For Westwood One, vice president/general manager Thom Ferro oversees the efforts of national station relations manager Steve Jenkins, whose staff includes Liz Laud, Jim Frangipane, Steve Scharch, Tim McDonald, Bonnie Doubray, John Bitzer, Joyce Clarke, Betsy Dittman and Joe Garner. For Mutual, Arlington-based station relations vice president Ben Avery heads a crew including Lynn McIntosh, Rick Bockes, Gordon Peil, Bill Roberts, George Barber, John Wharton, Mitzi Barnes, Craig Whetstine and Meredith Dayton

The importance of procuring top talent for Westwood One's prodigious programming output can't be overstated. Rich Piombino, the company's director of marketing and talent, oversees all talent acquisition efforts. Working with him are talent acquisition directors Barry Freeman (Los Angeles) and David Knight (New York). And artist relations director Steve Rosenthal heads a staff of field interviewers including Mike Reynolds, Carol Kleinman and Greg Agnew.

On the marketing side, Piombino is involved in helping local stations maximize the impact of Westwood One's programs. "Westwood One continues to set trends in providing radio stations throughout America and the world the best programming anywhere," he says. "We augment this by working with radio stations not only on a day-to-day basis, but minute-to-minute in setting up promotions that help make our programs work for them. It's personalized service, and we emphasize that 365 days a year."

Another key department in the process is traffic or network clearances, which processes the proof-of-performance affidavits returned by station affiliates. The info is computerized by Joni Dixon-Reitz, Dorie Fullerton and Anne Brummit. Making sure there's 100% accountability on the Westwood One side is traffic director Eileen O'Connell and her assistant Dwight Kuhlman, with a staff including Peter Judy, Terry Edwards, Carolyn Mariano, Bill Stoller, Martha Schneider, Valerie Burchfield, Amy Cantrell, Diana Dietrich and Bethan Davies. For Mutual, Glenn Jackson is the network clearance director, assisted by Michelle Kovach and a staff including LaVoncye Howard, Mark Dempsey, Thomas Tillman, Scott Correira, Alice Payne, Pamela Arrington, Louise Brown, Rhonda Taylor and Cynthia Hall.

Westwood One/Mutual programs and the company in general get exposure via an in-house/advertising/publicity/editorial wing. Dean Marion directs production of print ads, working with chief designer Tom Drennon. Overseeing the flow of information (press releases, the monthly *Station Breaks* newsletter and the weekly *Satellite Schedule*) to all media, station affiliates and advertisers are public relations director James Brown and editorial director Stephen Peeples, with Lori Wild the publicity/editorial coordinator. Mark Feldman handles corporate communications for Mutual in Washington.

Handling the myriad aspects of program production, distribution and promotion in-house is part and parcel of the vertically integrated or self-contained Westwood One created by Norm Pattiz. It allows for maximum creativity, output, quality control and efficiency. With a production operation like the one behind Westwood One/Mutual programming, there's no limit to what the company can do

WESTWOOD ONE

Together we have raised
$113,000,000 for you...

It is our pleasure to be
your Investment Banker.

HAMBRECHT & QUIST

INCORPORATED

New York	San Francisco	London
Los Angeles	Boston	Menlo Park

Our Thanks to

Norm Pattiz

and

Westwood One

for making our 1985 Tour

One of the Best Ever

F O R E I G N E R

Bud Prager

We're Proud to Share Your Drive for Success

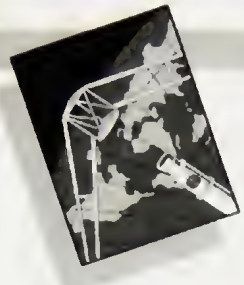
AMPEX SALUTES THE GROWTH OF WESTWOOD ONE.

Success never sounded sweeter than it does at Westwood One. For more than a decade now, Westwood One has proven its commitment to sound quality by capturing all the excitement of live performance. We're proud to be associated with Westwood One's great reputation. And we'd like to say thanks for exclusively choosing Ampex Grand Master® 456 tape.

AMPEX

Westwood One: Seeking The Opportunity To Serve

BY TIM REID



Radio USA For Africa—USA For Africa organizer Ken Kragen (left), Supertramp's John Helliwell and Fleetwood Mac's Lindsey Buckingham join Norm Pattiz in the Radio USA For Africa "green room."

Westwood One simulcast* The Best Of Farm Aid *with HBO and the* Farm Aid II *concert with VH-1; Willie Nelson co-organized both events.

"I believe that together you and I can help to save a life today." Those are the opening words to the anti-drug anthem *Stop The Madness*, a record-and-video project conceived by a small group of people who wish to bring the power and influence of the entertainment industry to the forefront of the battle against the dark forces of substance abuse. This is but one of many recent examples of social involvement by people who want to take a stand for what is right, just, safe and nurturing in a world rapidly spinning toward a new age.

While some act, others stand and wonder "What can I do, what difference can one person make in a world so full of problems and injustices, and where do I begin?" The answer is simple. We start by dealing with the suffering that is right before our eyes, that hungry one, that homeless one, that strung-out one, that abused one. Each of us is surrounded by opportunities to serve. Individuals or companies who take up the challenge of social involvement are more than likely shaping the values of our future society.

To say that Westwood One has been a major contributor in the area of social involvement would be a vast understatement. This company has made an unprecedented contribution to raising the consciousness of millions of people to the plights of others.

On April 21, 1985, Westwood One contributed its people and resources to the cause of fighting hunger by producing a live three-hour radio special entitled *Radio USA For Africa*. The program was the largest live stereo broadcast in radio history, aired by more than 500 radio stations in the United States plus another 31 in Canada, Australia, New Zealand and Japan. Among the artists who participated in the historic broadcast were Bryan Adams, Herb Alpert, The Beach Boys, Carl Wilson, Harry Belafonte, Pat Benatar, Jackson Browne, Lindsey Buckingham, John Denver, Bob Geldof, James Ingram, Quincy Jones, Bobby Lamm, Kenny Loggins, Melissa Manchester, Joni Mitchell, Anne Murray, Yoko Ono, REO Speedwagon, Lionel Richie, Smokey Robinson, Kenny Rogers, Paul Simon, Rod Stewart and Supertramp.

Radio USA For Africa was hosted by an all-star lineup, too. Dick Clark, Dr. Demento, Joel Denver, Dan Ingram, Casey Kasem, Bob Kingsley, Jim Ladd, John Leader, Walt Love, Sid McCoy, Scott Muni, Scott Shannon and Mary Turner, among others.

All donations pledged by listeners, as well as all profits from Westwood One's advertising revenues derived from the program, were donated directly to the USA For Africa Fund. more than half a million dollars were raised. Just as importantly, awareness among the American people was raised, something President Reagan and Senator Kennedy both noted in their addresses to listeners during the broadcast.

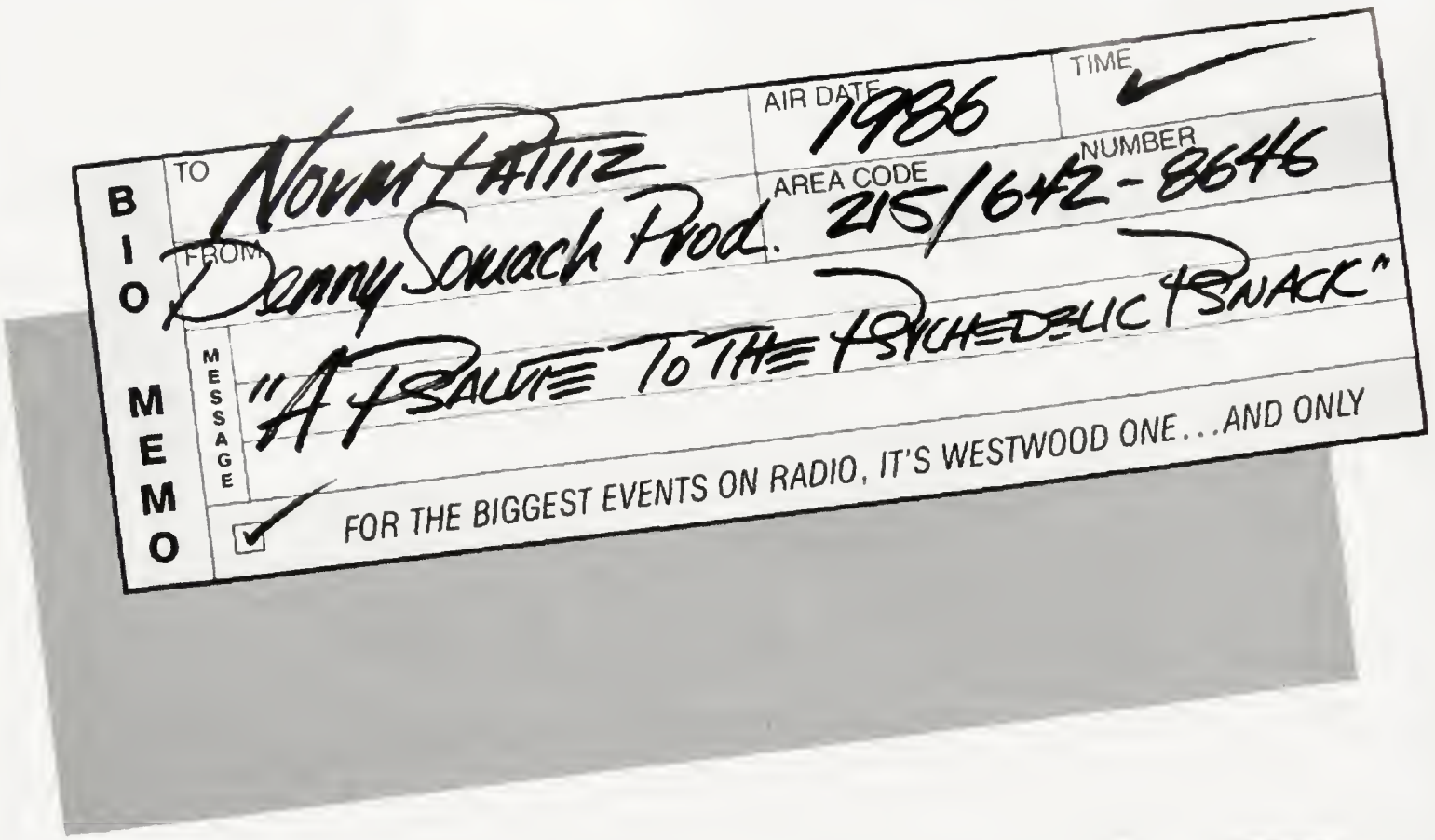
Involved—*Above: Gary Landis, the author and Sid McCoy at Westwood One Studios, conspiring to stop the madness. Left: At the Amnesty International* Conspiracy Of Hope *broadcast at Giants Stadium are (from left): Gary Landis with anchors Roger Scott and Vicki McCarty.*

And during the historic *Live Aid* broadcast the following July 13, Westwood One reporters were backstage at both JFK Stadium in Philadelphia and Wembley Stadium in London filing hourly reports live via satellite to hundreds of radio stations throughout North America. All profits from Westwood One's advertising revenues were donated to the *Live Aid* fund.

On Saturday, February 8, 1986 Westwood One presented the exclusive simulcast premiere of *The Best Of Farm Aid: An American Event* with HBO. The simulcast offered the highlights of September 85's historic all-star benefit designed to provide relief for America's financially stricken farmers. Like the *Radio USA For Africa* broadcast, *The Best of Farm Aid* featured an 800 number for people who wished to contribute to the *Farm Aid* fund. Westwood One produced a special pre-show program in which co-organizers Willie Nelson and John Cougar Mellencamp and participants like Kenny Rogers and Carole King discussed the farmers' plight and why they as artists were motivated to help. Westwood One and Mutual stations continued their involvement in the project by simulcasting the 18-hour July 4, 1986 *Farm Aid II* concert with VH-1. As before, manpower, production facilities, satellite time and profits from advertising revenues went to aid the cause.

During the spring of 1986, Westwood One [illegible] California Assemblyman Gray Davis [illegible] and distributing a series of [illegible] announcement [illegible] the

Actor/writer/involved Tim Reid is creator, organizer and co-producer of the Entertainment Industries Council's Stop The Madness anti-drug campaign. Reid is known to millions worldwide as Venus Flytrap in the WKRP In Cincinnati series and, more recently, as Downtown Brown in the Simon & Simon series.



To Westwood One

Best Wishes for Continued Success

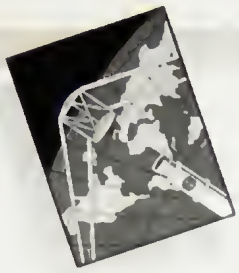
from

CITY NATIONAL BANK

1850 Century Park East

Century City, California 90067

The Big Event Philosophy: Meeting The Challenge First, Biggest And Best



BY DEBORAH HASTINGS

Brian Heimerl, Westwood One's vice president of production, admits he was a bit apprehensive when the company decided to do its first international live-via-satellite event – the December 1983 *Asia In Asia* concert. For starters, the broadcast location was halfway around the world at Tokyo's famed Budokan Theatre. And MTV, which was sending the video signal, was then still a fledgling network with no more experience than Westwood One with such live satellite broadcasts.

"We'd never attempted a live event like that," Heimerl says. "We'd done things like the live-via-satellite reports from the 1983 US Festival that May with great success. But there we were – 16 time zones away from our base of operations in Culver City, trying to pull off a transoceanic and then transcontinental concert feed live from the Budokan. Heimerl needn't have worried. Westwood One met the challenge and broke all existing records in the process, beaming the concert to more than 220 radio stations in the United States alone, reaching an audience conservatively estimated at 20 million people.

Meeting the Challenge is the operative phrase. It sums up Westwood One's big-event philosophy: give radio stations the kind of programming that they can't provide for themselves and do it *first*, do it the *biggest* and do it the *best*.

"It's part of our image – what sets us apart from the other networks," Heimerl points out. "They may get their credibility from the three rituals in their name, but we get it from our big events." With four studios at Westwood One's Culver City headquarters, three mobile recording studios, a staff including 10 engineers, 14 writer/producers and more than a dozen talented announcers, combined with control of digital stereo transponders on the Satcom I-R communications satellite, the company's production crew is able to handle every aspect of producing a big event from start to finish, whether it's a pre-produced special or a live broadcast.

In mid-June '86, for example, all three mobile studios and a seasoned, enthusiastic crew of 16 led by Heimerl were dispatched to East Rutherford, New Jersey's Giants Stadium, where they produced the glitch-free 11-hour live broadcast of the Amnesty International *Conspiracy Of Hope* concert tour finale beamed via satellite in digital stereo to radio stations throughout North America.

Still, Heimerl says, Westwood One's proudest achievement in big event specials to date may have been the April 21, 1985 *Radio USA For Africa* broadcast, for two reasons. First, the live event, featuring artists who'd appeared on USA For Africa's "We Are The World" single and others sympathetic to the cause, raised more than half a million dollars for the USA For Africa fund. And second, it was the largest live stereo hook-up in history (breaking the previous record set by the *Asia In Asia* event), reaching more than 500 stations in the United States and 31 others in Canada, Japan, Australia and New Zealand.

"It was a non-exclusive broadcast – anyone who wanted to pick it up was welcomed to do so," Heimerl notes. "We found sponsors to advertise during the show and donated the profits." Listeners also donated funds via a successful mail-in campaign.

Westwood One may hang its reputation on broadcasts like *Radio USA For Africa* and the *Conspiracy Of Hope* concert, but, according to Heimerl, they're not the company's biggest moneymakers. "But they're extremely important because they do cement relationships with radio stations, advertisers and artists."

Among the big events which *have* contributed substantially to Westwood One's phenomenal bottom line success just during the past couple of years are *A Conversation With Bruce Springsteen*, the 12-hour *US Festival '83* special, *Dylan On Dylan*, *The Isle Of Dreams* and *Return To The Isle Of Dreams*, *Elvis: A Golden Celebration*, album premiere parties featuring superstars like Heart and The Power Station, *Scott Shannon's Rockin' America Red-Hot Summer Special*, *Rock & Roll Never Forgets*, *Hall & Oates Live From Lady Liberty*, the *BBC Concert For The Colonies*, *Robert Palmer Live*, *The Rolling Stones Made In The Shade*, *David Lee Roth's 4th Of July Barbeque*, *Julian Lennon Live From Japan*, plus Mutual's *Salute To Dolly Parton*, the *Memorial Day Country Music Special*, the *Ask Rona Barrett* live call-in specials, the *Working Class Heroes: A Salute To The Fans* Labor Day Weekend special... literally scores of exclusive shows that programmers, advertisers and listeners alike won't find anywhere other than Westwood One.

After more than a decade in business, Westwood One is reaping the benefits of its many long-standing and ongoing relationships with those communities. When it comes to the artists, says Heimerl, "They know us, and find that not only do we help present them in their best light, but that we're easy to work with.

"In cases like our *Radio USA For Africa* broadcast, the Amnesty concert, and the Farm Aid simulcasts we did with HBO and VH-1," he continues, "the artists perceive us as allies in disseminating their message, as well as their product."

Indeed, Westwood One stands as the biggest source of artist exposure on national radio. "Let's say that Huey Lewis came to us and said, 'Our schedule doesn't leave much room for interviews with radio this year. I'll be able to do one in-depth interview this time around, and that's it.' He could do that sole interview with Westwood One, and have it broadcast to nearly 4,000 radio stations via various long-form and short-feature programs."

In the past couple of years, artists who've done their one and only national radio interview of the year with Westwood One include superstars like Bob Dylan, Bruce Springsteen, John Fogerty, Paul McCartney, Barbra Streisand, Billy Joel, David Lee Roth, Robin Williams and Don Johnson, to name just a few.

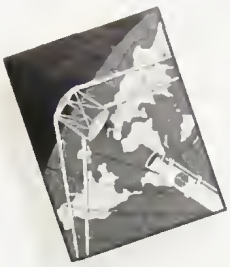
Westwood One's big events have certainly come a long way since Norm Pattiz founded the company in 1974 by taking $10,000 he'd stashed [illegible] and producing the 24-hour [illegible] special. And that [illegible] philosophy [illegible] the [illegible] and doing

Radio USA For Africa– *Behind the board in WW1's Studio A during the historic broadcast are (from left): engineers Bill Levey and Ron Harris; and production vice president Brian Heimerl.*

Turning Japanese– *Above, Westwood One's vice president in charge of mobile studios Richard Kimball (left) and Carl Palmer are pictured during pre-production for the Asia In Asia broadcast live from Tokyo. At right, Yoko Ono and son Sean Ono Lennon with Westwood One roving reporter Marcia Hrichison backstage at the Amnesty International Conspiracy Of Hope concert in Giants Stadium.*

Deborah Hastings is a staff writer for the Los Angeles Times.

WW1 Serves



(Continued from page WO-15)

missing children problem. The spots aired during a three-week period in all of Westwood One's long-form programs and were fed to affiliates daily via satellite so stations could incorporate them in their local programming. Among the celebrities who participated were actor Philip Michael Thomas, author George Plimpton, Randy Owen of the group Alabama, Martha Davis of The Motels, Rob Hyman of Hooters and Steve Ferris of Mr. Mister, as well as yours truly. "We're very pleased that Westwood One is lending its considerable resources and influence to help make people more aware of this national problem," Davis said at the time. "Broadcasting these messages to as many as 4,000 radio affiliates across the country is an invaluable service to this cause. We're very grateful."

During the summer of 1986, Westwood One was the official radio network of the historic *Conspiracy Of Hope* concert tour, designed to raise awareness of and funds for Amnesty International's efforts on behalf of human rights worldwide. As the caravan featuring Bryan Adams, Joan Baez, Jackson Browne, Peter Gabriel, The Neville Brothers, Lou Reed, Sting and U2 performed SRO concerts from coast to coast, Westwood One's London correspondent Roger Scott was with them, sending daily reports from the road which were then beamed via satellite to radio stations throughout North America. Public service announcements by the tour's stars as well as concerned people like John Huston, Robin Williams, John Taylor and Simple Minds' Jim Kerr were also produced by Westwood One and made available to stations via satellite throughout the two-week, six-concert outing.

And for the tour's Grand Finale concert June 15 at Giants Stadium in East Rutherford, New Jersey, Westwood One was backstage in force, broadcasting the entire 11-hour extravaganza live via satellite to stations throughout the country, often to more than one station in a given city. As before, the time, talent and advertising profits were donated to the effort.

I became aware of and involved in this company's social awareness when they approached me about hosting and narrating a 20-part series commemorating Black History Month. Coincidentally, I had just completed post-production on the Stop *The Madness* music video, and MCA Records was about to release the 12" single. I brought this to the attention of Westwood One's Gary Landis [director of programming] and Sid McCoy [vice president/black programming], and without hesitation, they pledged their company's involvement in the project. Via its many radio programs, Westwood One was the first to expose the anti-drug message of *Stop The Madness* to the nation.

When companies like Westwood One show this kind of commitment to social involvement, it makes me realize that no matter how great the despair, how great the challenge, the truth is being heard.

Below: Off The Record *host Mary Turner (left) and Singer Kim Carnes draw winner of autographed USA For Africa poster following* **Radio USA For Africa** *write-in campaign.*

For The Kids–*Assemblyman Gray Davis and Norm Patiz agree to do missing children Public Service Announcement campaign.*

Reagan, Kennedy Address The Nation On *Radio USA For Africa* Broadcast

The following are remarks delivered by President Ronald Reagan and Senator Ted Kennedy during Westwood One's Radio USA For Africa broadcast on April 21, 1985. First, President Reagan:

Congratulations to all of you — the Westwood One Radio Networks, USA For Africa, participating radio stations and many of America's most notable artists – for making this broadcast possible. Through your volunteer efforts, this broadcast – the largest broadcast in history – will touch and inspire the generosity of thousands of Americans.

USA For Africa is a tremendous private sector initiative that demonstrates the resourcefulness and kindness of the American people. Many years ago, Alexis de Tocqueville observed the unique American tradition of voluntarism – of people giving of their time and talents to help others. De Tocqueville found this to be rather peculiar and unusual – but for Americans, helping one another has always been second nature. I happen to think that this spirit of neighbor helping neighbor – be it at home or across the ocean – is truly one of the most noble traits of the American character. I think it's what we should be proudest of.

Recently, the eyes of the nation have focused on the tragedy of drought and starvation in Africa. Citizens from every walk of life have responded to the needs of our African neighbors. School children have collected coins; churches, businesses, community organizations have all handed together to lend a hand.

I think it's especially significant that this broadcast is being done at the start of National Volunteer Week — a time when we recognize those millions of Americans who are making our country great by giving of themselves, sharing with others, showing that they care.

The song "We Are The World" means we can make a difference. With the giving to our struggling brothers in Africa we've already seen, I am sure we will make that difference.

Thank you, and may God greatly bless all of you for your generosity.

This is Ted Kennedy. I'm proud to add my voice to the many artists and guests on *Radio USA For Africa*, whose message of hope and help for millions of victims of the famine is going out across the nation and around the world in this unprecedented broadcast.

Like no other crisis in recent years, the human tragedy in Africa has touched the conscience of America. Last December, with my daughter Kara and my son Teddy, I traveled to the stricken countries of Ethiopia and Sudan, to work in the relief camps and bear witness against the famine. We spent Christmas Day feeding mothers and children, and we saw a hundred thousand faces of hunger that none of us will ever forget.

Never have I felt prouder of America. I saw up close how U.S. aid is getting through. The students who have contributed their dollars, the artists who have made their offering through music, the citizens across the country who have pledged the best of America to halt the worst of famines – all of these efforts are making a difference, bringing the gift of life to our brothers and sisters on this planet, half a world away.

Today and in the months to come, let each of us, in our homes and communities, renew our resolve to help – and to keep on helping until the tragedy ends. In this terrible time of crisis, it is literally true that "We are the world, we are the children."

Westwood One's Music Marketing: Media-Driven Tour Sponsorships

Westwood One Presents Biggest Stars On Radio And Onstage

BY RIP RENSE

Risky business, this sponsorship of major rock tours by advertisers. There's an enormous amount of money to be made, certainly, but there's just as much to lose if an artist's fans think he sold out, or if a sponsor gets too close to an artist with a less than savory reputation.

Well, Westwood One has found a way to take the risk out of the business. Applying an innovative new marketing concept it calls media-driven sponsorship has made enormously happy touring couples in 1985 out of Foreigner and Coca-Cola USA and Rick Springfield and Chewels Sugarless Gum, and in 1986 out of Stevie Nicks and Sun Country Cooler.

And, miracle of miracles, Westwood One found a way to put even *Bob Dylan* at ease with the idea of being commercially sponsored – by sponsoring Dylan and Tom Petty & The Heartbreakers' legendary *True Confessions* tour from start to finish, *without* an advertiser being involved.

The obvious question is: what's a radio network doing in the tour sponsorship business in the first place?

"It's another case," explains Mark Kress, Westwood One's director of music marketing, "of Westwood One seeing a marketing opportunity, but beyond that, a case of Westwood One seeing an opportunity to provide a real service to advertisers, the radio stations we serve, and to the artists. So everyone wins!

"It really is a flawless marketing concept," Kress continues. "If advertisers could somehow harness the marketing power of big rock acts – if they could get those people's fans to react to the product in accordance with the way they react to the groups – they could sell a lot of product.

"We came to the conclusion that this was indeed a terrific concept, but the only way the concept could be maximized was by being controlled not by small brokers or middlemen – who have been controlling these things – but by a major broadcast medium like Westwood One, which has the resources to do it right.

"A lot of times, middlemen just take a commission and don't put a lot of energy into seeing that things are done correctly on tour. A lot of times artists might not be as cooperative with advertisers, since they come from different worlds. They don't necessarily speak the same language. Most advertisers have one conception of what tour sponsorship means – like they really own the act. By the same token, artists can have another conception – that they're performing and the advertiser has some signs on display at the venues and on the tickets, and that's all they owe."

But both factions care about two rather crucial items: money and exposure. Enter Westwood One. This is, without question, a young-thinking organization that knows a lot about artists and advertisers. Its very being depends on them. So it's not surprising that it cares a lot about both, too.

"We're entrenched in both areas," notes Rich Piombino, marketing and talent acquisition director. "We understand both sides, and have tremendous working relationships with them. We're in a position to act as a true intermediary, not just a hired middleman. And we're unmatched when it comes to accountability."

Accountability is the very key to media-driven sponsorships – the reason the whole thing works.

Pop music artists need Westwood One. With more than 30 regularly scheduled programs plus countless concerts, specials and tour updates, no other radio network comes close. All that exposure has a major effect on album and concert ticket sales. And in terms of an artist's stage show, a Westwood One sponsorship can mean the difference between a couple of Vox Super-Beatle amps and a wall of Marshalls. The advertiser needs Westwood One, too, for the exposure of their product and the image boost association with youth-culture heroes can give, without alienating the artists. And because Westwood One depends on artists and advertisers for its existence, the company is hardly likely to burn either side.

As Mark Kress puts it, "When Westwood One is involved, everyone's accountable to everyone."

And just what, specifically, does the advertiser win?

"Media support," says Kress. Now, this nebulous term boils down to nothing more than hard dollars. It means advertising time – national – built right into the contract. With a middleman or broker, such time must be purchased independently, and at extremely high cost. Not in a Westwood One media-driven sponsorship.

"We use all of our appropriate programs to promote the association between artist and advertiser – and not just in markets where the tour is appearing, but all over the country. For example, our 1985 co-sponsorship of Foreigner with Coca-Cola USA – we aired *Foreigner Tour Updates*, presented by Coca-Cola and the Westwood One Radio Networks. All over the country, week-in and week-out, everybody knew that Coca-Cola and Westwood One were presenting Foreigner. More recently, we did tour reports spotlighting Emerson, Lake & Powell. It also really services the group, because the group is getting tremendous exposure out of this via the tour updates, music and interview specials, concert specials – all of which focus a lot of attention on the tour."

And when it comes to advance work, Westwood One is once more unparalleled, Kress says. "We have a tour coordinator, Steve Belkin, traveling with the tour every step of the way, he does most of the work ahead – calls all the promoters and agents, local distributors etc. to set up everything in advance. He's equipped with communications gear and computers.

"If there's a Tuesday night concert, for example, in Kansas City, in the Wednesday morning mail at Westwood One and in the client's office will be a printout of what happened the night before – including radio promotions, what happened backstage, how tickets were handled, what customers came, what distributors came, reactions, problems. So an ad manager or marketing director of a company knows within *minutes* how everything went."

After co-sponsoring Foreigner with Coca Cola USA, Westwood One and the Chewels presented Rick Springfield, pictured above with Off The Record's Mary Turner and Norm Pattiz.

In 1986, WW1 sponsored Stevie Nicks (above right) with Sun Country Cooler, and the fall/winter tour by Emerson, Lake & Powell (above).

Above: Bob Dylan and Tom Petty toured in summer '86. At left: Mark Kress, director of WW1's music marketing division, with assistant Nan Paloger.

"We were very happy with the professionalism and thoroughness with which Westwood One executed both the Dylan/Petty and the Stevie Nicks concert promotions."

Carmy Ferreri, *KDJQ-FM/Sacramento*

Where does Westwood One stand on the subject of venue sponsorships? Why is it more attractive for advertisers to sponsor tours instead?

"You have to go back to the [illegible] to get involved with this at all [illegible] through your lifestyle [illegible] would you

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Rip Rense is a freelance Los Angeles journalist who has written for several national publications

(Continued from page WO-25)

Means, a syndicated columnist, and John Podhoretz, the well-known conservative editor of *Insight* magazine. I'm the show's host.

Who listens? That's to say, is there an audience for radio news in general, and Mutual's news and public affairs programming in particular?

Both the trade press and the general consumer press are reporting that radio is having a tremendous renaissance – radio is widely supported by advertisers, with many success stories. A lot of advertisers feel that they've been priced out of television, that the cost of television has gotten so high that they've turned to radio, where they're able to reach a lot of people for the same, or less, money. And, radio also is able to target more specific audiences. In other words, an advertiser may be trying to reach, for instance, an upscale audience, or a youth audience, or more women, or more men, or whatever – you can target your audience for more commercial messages, and also for your programs on radio.

There have been a lot of new networks, and new network services that have started up. There has been this huge increase in advertising on the radio, whereas television advertising is flat, or even down. And, there is, as you may have noticed, a great increase in the price that people are paying for radio stations, so it indicates that they have confidence in the future of radio. It really is a renaissance.

There are some interesting statistics about radio. For instance, up until 5 p.m. on any given day, more people listen to the radio than watch television. Radio has its target audience during the mornings, when people get up, get ready for work, and then keep listening to the radio as they drive to work. In radio parlance, it's referred to as "drivetime."

And the same thing holds true in the evening when people come home from work – they want to catch up on what's happened during the day. One interesting thing we've observed is that people are listening to the radio more at work, but the real heavy listening times are morning drivetime and evening drivetime. In the morning drivetime, particularly, there are several studies showing that well over half the American people turn to radio as their first source of news in the morning. The remainder get their news from television or newspapers.

How many affiliates does Mutual do business with?

More than 800 – about 820 – are what we call basic news affiliates. Those are the stations that carry either our news on the hour or our news on the half-hour, or our updates, or some other aspect of our basic news coverage. Now, we also have sports programming, music programming, and special programming including *The Larry King Show*, so if you counted all the stations that carry at least one Mutual program, it's more than 2,000.

There is a tradition at Mutual that goes back some time. Tell me about the history.

Yes, Mutual's been on the air since 1934, and the tradition is definitely rich. There were legendary correspondents like Gabriel Heatter and Fulton Lewis Jr., among others. For a long time Mutual did a show called *The World Today* – it was like a wrap-up of the day's news, and Mike Wallace and others were the anchors. So, yes, we've had a lot of very well-known and respected newsmen over the years, and they've created a great tradition.

How did you come to be in charge of Mutual's news operations?

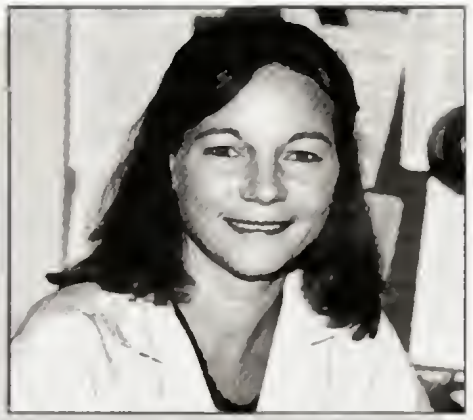
My career has gone full circle. I was always a radio buff, even while growing up. I think the reason I got into radio was because I used to get in bed at night and listen to my little radio and hear a voice saying, "This is Lowell Thomas reporting from Lhasa, Tibet, on the roof of the world." And I thought, "I don't know exactly what it is that guy does, but whatever it is, it gets you to Tibet, so that's what I want to do."

I was influenced by radio, began my career in radio. I went down to a small radio station in West Virginia, as so many people do when they want to be broadcasters. It was a little 250-watt station which curiously was a Mutual affiliate called WEPM. I worked there for a couple of years. Then I came up and worked at another small station, WARL (now WAVA).

From there I went to work for a weekly newspaper and then UPI, because I wanted to have more experience in writing. But I always wanted to go back into broadcasting, so I did go to NBC, doing television and radio for 12 years. I did hourly newscasts there for a long time, including the 8 and 10 a.m. newscasts and then general stories for both radio and television.

I did go to the White House in 1974 to be President Ford's press secretary, mostly because like most journalists I guess I'd reached a point in my life where I was a little itchy to see what things were like on the other side – to be a participant rather than just an observer.

After that, I wrote a couple of books and did some lecturing and so forth, but I really wanted very much to return to broadcasting.



Evelyn Starnes, news manager.

Then came the opportunity at Mutual. I knew a lot of people at Mutual and I knew the network, of course, by its reputation. It was one of the happiest decisions of my life – I like the people I work with, the dedication they have here to news, because basically what we do here is news, sports, talk and a few specials. Our parent company, Westwood One Inc. provides entertainment programming and we provide news and sports programming. It's a great marriage and I'm doing exactly what I want to do.

How has Mutual changed under you?

We've dropped some programs that were on the air when I first came here which were not particularly popular and replaced them with programs that are popular, including *The Newsbreakers*, *America In The Morning* and some of the shorter features. Dick Rosse has been with Mutual for more than two decades and has a great interest in history, so he does a show now called *Like Only Yesterday*, a "today in history" program which makes use of the historic tapes in the Mutual library.

We've added an hour news magazine in the morning, a half hour of public affairs on the weekends and updated and expanded our news product. We've increased the number of places we cover on a regular basis. I think we've upgraded our staff by adding the most qualified people. Maggie Fox, one of our excellent foreign correspondents, covered Beirut for a long time and won a major award from the Overseas Press Club for her coverage of the TWA highjacking. We got her from ABC. Howard Moss covers Israel and the Middle East for us; we got him from CBS. Our news manager, Evelyn Starnes, was at NBC. So I think we've benefited by getting the best from other networks.

What's on your drawing board for Mutual News?

I'm interested in continuing our expansion, and so are the people at Westwood One. We have a number of ideas. *America In The Morning* has been so popular that we're looking at other dayparts to target news magazine programming, that's one area where we'd like to expand.

There's definitely been an expansion of Mutual's talk programming since Westwood One came into the picture.

Yes, there has. When I came here, Larry King was on the air from Midnight to 5:30. We moved his start time earlier by an hour so that people who may not want to stay up so late can still hear the King show. That was our first move.

How did King come to be the most popular talk-show host on American radio?

The Larry King Show started airing on Mutual almost nine years ago. Larry had been a talk sensation in Miami. He was brought into the Mutual lineup to bring something new to network radio in those days – a long-form interview program, an all-night talk show. The program started with 28 stations, mostly in small markets. Today, it's on more than 300 stations, including 99 of the Top 100 markets, and on "who's who" stations like WOR/New York, KFI/Los Angeles, WXYT/Detroit...the list goes on and on. He's a household word. He's pervasive. Since joining Mutual, he's certainly become the consummate media star – a nightly talk show on CNN, a weekly column in *USA Today*, and he's appearing in two major motion pictures.

What's been the result of the earlier start time for King's Mutual show?

The new start time represented a new outlook for the show, a new, fresher popularity, and expanded revenues for the network. And a good portion of that is due to the demographics of *The Larry King Show*. It's not some strange overnight show with weird, lonely insomniacs calling in. The audience is comprised of upscale, intelligent people. Each year on the show we do an on-air marketing survey and ask the question, "Why are you up?" Mutual's research department polls listeners regarding incomes, ages, occupations and so forth, and the results are very impressive. Advertisers have found that *The Larry King Show* is a great vehicle to get their message across to a strong demographic group. And obviously moving the show to an earlier start time taps an even larger audience that it ever has before.

What about the types of guests? Who appears on The Larry King Show?

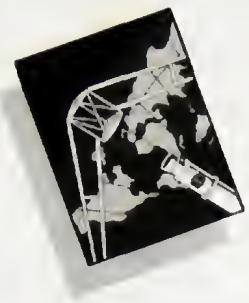
We talked earlier about Larry's popularity, and the kinds of guests he interviews stand as proof of the show's popularity. Virtually every major author, politician, film star, TV celebrity and newsmaker has been on the show. Larry's also very popular with various organizations and the media. Larry is frequently interviewed himself by people in the media interested in "taking the pulse of America." He's won major awards and is a frequent speaker and participant in major industry conventions and meetings.

Are the guests limited to those available in the Washington area?

No, and in fact, that's another fine programming enhancement Westwood One has brought to *The Larry King Show*. The company's headquarters is in Los Angeles, certainly a city which attracts many fine guests. And with a terrific state-of-the-art satellite facility and top-notch studios, we are now originating guests live from Los Angeles, interviewed by Larry King here in Washington. The audio quality is just great. This has opened a great opportunity for the show in terms of attracting popular show business personalities.

(Continued on page WO-40)

Sponsorships



(Continued from page WO-37)

rather do if you wanted to make an impression on Los Angeles football fans: signs at the L.A. Coliseum, or sponsorship of the Raiders? It's the association with the artist that you give up when you sponsor a venue. You're not part of the performance then – you're just part of the backdrop."

Artists like Dylan, wary of being associated with commercial products, probably prefer that advertisers stay part of the backdrop. He came to terms with Westwood One as sole sponsor of the Dylan/Petty *True Confessions* tour because, sources said, "it was radio – American radio" – not a product. Something, in other words, that would not compromise his integrity.

"It would be fair to say," says Kress, "that artists who are a little bit worried about their image being sponsored by an advertiser are sometimes more comfortable with Westwood One being at least *part* of the association."

And what does Westwood One derive from media-driven tour sponsorships?

Domesticated Foreigner–*Westwood One's first sponsorship, in conjunction with Coca-Cola USA, was the U.S. portion of Foreigner's 1985* Agent Provocateur *tour. The band is pictured onstage in Atlanta.*

"It just gives us more leverage, clout. It's one more reason to do business with us – to take our shows. It's one more reason to take our phone calls. How can you not take a phone call from Westwood One if you're at a radio station and you don't know if we're calling you to bug you about some show you don't want and would never carry – or if we're calling with the biggest event of the year?"

Blunt, but true. And it brings up a statement that sounds so much like something from an annual report that it's cliche. Yet, like most cliches, it's also true. Westwood One is growing. It was built on an opportunity no one else had taken advantage of – producing top-quality nationally sponsored radio programming – and it continues to be built on the same kind of overlooked opportunity: in this case, acting as intermediary between major artists trying to defray the expense of a major tour and major advertisers seeking to sponsor major tours.

Westwood One's first year in the tour sponsorship venture has been an unqualified success, by everyone's yardstick: Foreigner, Springfield, Nicks, Dylan/Petty, Emerson, Lake & Powell. And what's worked so well with rock & roll is soon to be expanded into other genres of music, too – including urban contemporary, adult contemporary, country and Hispanic. The potential is limitless. ●

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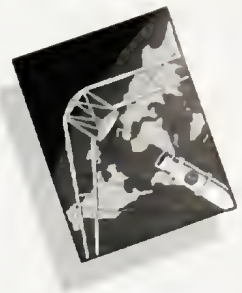

(Continued from page WO-38)

How did Dr. Toni Grant become a Mutual talk personality?

Norm Pattiz is a great generator of ideas, and one of his great ideas was to add a two-hour block of talk programming as a lead-in to *The Larry King Show*. That was the new *Dr. Toni Grant Show*. The idea was to add the best-known media psychologist, Dr. Grant has been on ABC and KABC/Los Angeles with a very loyal following. In addition, she isn't someone who acts like a psychologist – she *is* a psychologist *and* a broadcaster, and does a fine show. With King originating from Washington and Dr. Grant from Los Angeles, we provide stations with programming from 9 p.m. (ET) to five in the morning. They're a winning combination, both know how to make their programs "good radio."

How have stations reacted to the addition of Dr. Grant's show?

Very well. She's now on more than 140 stations. In addition, several stations have seen the value of her show in other dayparts. Not only are they airing the *Dr. Toni Grant Show* live in the evening, but they're taping the show and airing it the next day in the morning or afternoon.

That's the set-up for Monday through Friday – what about the weekend talk lineup?

The featured talk show host over the weekend is Jim Bohannon, a highly talented broadcaster. He's been a news anchor, senior correspondent and interviewer, so he brings a slightly different approach to his *Jim Bohannon Show* on Saturday nights: a news interviewer's approach, with a different personality. King and Bohannon are different, and Mutual is fortunate to have them both on the same team. Bohannon can and does almost anything in radio. He's also permanent guest host when King's on vacations.

Rona Barrett covers the entertainment industry for Mutual. What does she add to the network's talk programming?

Rona Barrett is Mutual's senior entertainment correspondent, and does a daily report for the network. In addition, she does four live call-in talk shows each year for Mutual called *Ask Rona Barrett*, which bank on her experience and knowledge as well as her strong contacts in the entertainment business. She truly rounds out our talk programming. King – interviewing, Bohannon – news interviewing, Dr. Grant – psychology, and Barrett – entertainment.

Now, Ron, you were already in place in this job when Mutual was acquired by Westwood One, an organization that until then was a lot more interested in hard rock than hard news. Were you afraid of what would happen?

No, because I looked at it differently. Westwood One was and is a highly successful radio broadcaster. When I came here Mutual was owned by Amway, a company which had no experience in broadcasting – its main line of endeavor was door-to-door selling. They never had been involved in broadcasting before they bought Mutual and I think it was never really their primary concern, so they never paid much attention to it and never gave it real leadership.

Westwood One, on the other hand, is only in the broadcasting business; it's a 12-year-old company with an unbroken series of successes, both financial and in terms of programmig, and is very well accepted *and admired in the broadcast industry. So I looked at it* as an opportunity to have Mutual taken over by a company that really was interested in making it successful and knew how to make it successful. I must say, although Westwood one has only owned Mutual since December 1985, you can already see that

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Westwood One also brought in new personnel including hiring an excellent executive vice president and CFO, Bill Battison, away from ABC. To have that kind of leadership, success, dedication and understanding of broadcasting coming from our parent company had to be a positive, and it has been indeed good. The guiding light behind Westwood One, Norm Pattiz, didn't buy Mutual to destroy it. Nor did he buy Mutual to turn it into a rock & roll network – he already built a very successful entertainment network with Westwood One. Pattiz bought Mutual because he was looking for a network that knew how to do news and sports. He had the best and most successful music programming, but no news and sports programming, so he bought Mutual to get it. Well, he's not going to destroy what he paid a lot of money for. So I didn't really have any concerns about Mutual's future under Westwood One.

What influence does Westwood One exercise over your operation?

On a day-to-day basis, Dan, there is really no direct control or influence. Norm is a successful broadcaster and obviously is an innovative person with a lot of good ideas. We have a regular conference call once a week with Norm and the others in charge at Westwood One. Almost always during those phone calls, Norm will offer several ideas, and likewise during the week he'll just pick up the phone and call with other ideas. I welcome them because he has a track record of success.

He called me recently and said, "I think I'd like to hire one of the following," and he gave me a list of very well-known news people. What's wrong with that? That's the kind of leadership and innovation which we didn't have with our previous parent company. But on a day-to-day basis, certainly in the news department, there is no direct interference or influence at all from Westwood One.

Bart Tessler, news director.

Does Westwood One being there mean more, the same, or less investment of resources for your expansion?

It means more, clearly more, and it means more in several ways. For one thing, it means that we are now on two different satellites. When Mutual was owned by Amway it was on the Westar IV satellite. Westar IV is not the satellite that most radio stations are equipped to receive – they're tuned to Satcom I-R, the satellite that Westwood One utilizes. So we're now up on both satellites, which increases enormously the reach, the number of stations that can pick up Mutual programming.

The second thing is, the expansion we've already talked about. I don't think it's any great secret in the broadcasting business that under Amway Mutual didn't make any money. So you can be sure that owners of a company that's losing money are not going to be real interested in plowing more capital into a company that's losing money. You asked me are they making money now? Mutual is definitely in the black today!

(Continued on page WO-42)

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(Continued from page WO-41)

When you have to cover a big story, a summit session or something that's going to be expensive to staff and expensive in terms of logistics – do they seem to understand, when you go to them and say I need a special budget for this event?

Look at our record of big stories since Westwood One took over. For the Geneva summit meeting between Reagan and Gorbachev, we had our White House correspondent, our State Department correspondent and our Moscow correspondent there, as well as our regular Geneva correspondent. We had our news director, Bart Tessler, there as producer, along with a technician. Obviously, there was no stinting on the coverage of that.

I went to Tokyo myself to produce our coverage of the May '86 economic summit meeting – again, we had our State Department and White House Correspondents there, plus our Far East correspondent and local Tokyo correspondent.

Perhaps a key example of the fact that there's no stinting on coverage was our Library Weekend coverage. In conjunction with WOR/New York, Mutual had access to programming from 14 or 15 different locations around the city where activities were going on that weekend. We had Dirk Van, our New York bureau chief, our White House correspondent, Bob Witten, *The Larry King Show*, *Jim Bohannon Show* and *America In The Morning* all originating from New York. We also originated newscasts from New York. It was extensive coverage.

That's the record. Norm Pattiz – and I've heard him say this a hundred times – is a great believer in putting all your effort and resources into the big events. That's one of the ways he made his reputation on the music side. He certainly indicated that he wants us to follow the same course on the news side and the sports side.

Does Mutual ever make news?

We do quite a lot these days. Not long ago a man went into a jewelry store in Beverly Hills, and tried to rob it. An alarm was tripped, he held five people hostage, and one of our news editors here, in a good bit of enterprise and hustling reporting, called the jewelry store, searching for an eyewitness or police tape, and wound up interviewing the guy who was holding these hostages.

Now, obviously we did this in a responsible way, with the police on the other phone giving us guidance as to what to say and what not to say, how to get out of the conversation when the time came, and suggesting what would not be helpful to use on the air, and so on. That certainly made news, our audio was on network TV, and we received credit on the wire services and other major news media.

Not too long ago we had Caspar Weinberger as a guest on *Reporters' Roundup*, and he revealed that American military forces and other American intelligence assets had been used to retaliate against the terrorists who had sprayed machine gun fire into an outdoor cafe in El Salvador, killing some Americans and many others. This was the first time it had been revealed that the United States had retaliated against these terrorists.

Peter Maer, who covers the White House, or Jim Slade, who covers the State Department for us, often get news ahead of the wire services or ahead of the other networks. Slade, not too long ago, discovered that American surveillance planes up to and including the SR-71 *Blackbird* spy plane had been used secretly in violation of the law, to track down drug traffickers. We break a lot of stories, and will continue to do so.

Thanks Norm, you make an ART out of doing business...So we can make a business out of doing ART!

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Westwood One Presents

Concept & Design: David Hale Associates
Cover Illustration: Kevin L. Spinney

Cleared For Landing. Kendnck's Record Shop in Detroit made contact with the Controllers by hosting an autograph session during the MCA act's promotional tour in support of its "Stay" album. Pictured, from left, are Controllers Larry and Reginald McArthur, store owner Clarence Kendricks, and band members Lenard Brown and Ricky Lewis.

Yorktown Makes Out-Of-State Push

Emphasis On List Pricing, Advertising

BY EARL PAIGE

LOS ANGELES While out-of-state chains are invading Chicago, indigenous Yorktown Music Shops Inc is expanding beyond its home market. With recent acquisitions in Wisconsin and Hawaii, Yorktown now owns 33 J.R.'s Music Shops and seven Oranges.

According to Dan Kennedy, the chain's vice president, during the course of almost 20 years, Yorktown has built slowly and quietly, with frequent surges of growth.

The Wisconsin expansion comes through the purchase of Galaxy Of Sound stores. In Wisconsin, there are two units in Madison and single units in Wawatusa, Green Bay, Appleton, Marinette, and Wisconsin Rapids. Previously, Yorktown had acquired three stores in Maui, Hawaii, that had been part of the Los Angeles-based Mohy Disc chain. Those stores average between 1,500-2,000 square feet.

Yorktown is essentially mall-oriented, except for the Oranges units, and the chain's recent splurge is in malls. "With everyone coming into Chicago, we found we had to look outside," says Kennedy, brother of founder Bob Kennedy.

The Dallas-based Sound Warehouse chain recently invaded Chicago (Billboard, Aug. 23). Transworld has acquired a chain of video stores there and is reportedly opening some Tape Town units.

Though Yorktown's recent expansion has spread as far east as Grand Rapids, the latest additions mark the chain's first wholesale expansion since 1983, when 11 stores were acquired over an 18-month span. Yorktown is now in Hawaii, Illinois, Indiana, Michigan, and Wisconsin.

Bob Kennedy started out in 1958 with R&R Record Distributors in what is generally considered the heyday of rackjobbing. While still with R&R, Kennedy opened the first store in the Yorktown Mall in Lombard, Ill. The chain had grown to five stores by 1973, and the name was changed in 1977 to J.R.'s, after the initials of Kennedy's father.

Several key people involved in the first store are still with the firm: Joan Kennedy and Betty Schlick run stores; Pat Weitz is in accounting. Ken Moll, another veteran staffer, now operates the three-store Pumpkin Charlies chain in the Illinois cities of Elmhurst, Joliet, and Tinley Park.

According to Kennedy, Yorktown stores are gradually being renovated. "We're going with a lot more neon, kind of getting glitzy." Another important change from the original format involves pricing. "We're at list," he says, stressing the mall nature of the chain. Yorktown originally emphasized discount prices.

Yorktown has thus far not been lured by the video rental boom. Although prerecorded video is sold in all stores, only one Orange unit has been converted to full-fledged rental. "We're not convinced we have the locations for rental," says Kennedy.

Kennedy credits the chain's emphasis on music and on catalog with holding up its album ratio. "We're still running 25%-35% LP," he says.

One new thrust for Yorktown has been advertising. The chain attempted its first tabloid ad more than a year ago and hopes to do more. Says Kennedy, "Our problem has been getting enough support."

Record Bar Contest Wins

BY CHRIS MORRIS

LOS ANGELES Record Bar's major "scratch and win" promotional campaign (Billboard, June 21) has proven a howling success for the Durham, N.C.-based chain.

The promotion, launched in Record Bar's 125 outlets on May 26, culminated in the announcement of a grand prize winner at a sweepstakes drawing held on Aug. 15.

The contest, launched by Record Bar with co-op advertising support from major labels, distributed 20,000 prizes to consumer participants, who matched major-label artists and album titles on scratch-off cards distributed at Record Bar outlets.

'There was a lot of active shopping'

The promotion resulted in sales increases for both current and catalog product, with considerable staff enthusiasm generated through a manager incentive competition, which featured Sony audio/video systems as prizes..

The "scratch and win" program was the first Record Bar campaign to use co-op television advertising extensively. As a result of its success, the company is currently considering increasing the use of TV in its future sales schemes.

Steve Bennett, Record Bar's vice president of marketing, says that the promotion boosted overall sales volume through the summer months.

"Sales in early June were not increasing, but we were up 10% over last year in July," Bennett says. "July was our best month since Christmas."

Bennett adds that the chain's record sales continue to be strong in August, carried along by the momentum generated by the promotion.

He notes that sales in certain areas—notably those in which TV ads were saturated—were up by 20%-40%. These increases compensated for a flattening of sales in the desultory Southwestern marketplace.

The jump in sales was not limited to the current hot summer product, Bennett says. "We saw an increase in the amount of catalog sales as a percentage of overall sales. We got a lot of traffic wandering through the stores. There was a lot of active shopping we didn't see before."

"We are seeing a strong improvement in the volume units of products sold," says Lauren Becker, director of marketing and advertising.

(Continued on page 48)

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard. TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS: Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
ENTERTAINMENT	1	3	19	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator	●		●					
	2	1	45	SILENT SERVICE	MicroProse	Submarine Simulation Game	●	●	●	●		●		
	3	2	45	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc	Fantasy Role-Playing Game	●	●	●	●	●			
	4	4	27	HARDBALL	Accolade	Baseball Game	●		●					
	5	6	5	WORLD KARATE CHAMPIONSNIP	Epyx	Action Adventure Game		●	●					
	6	5	53	JET	Sublogic	Flight Simulation	●	●	●					
	7	RE-ENTRY		FLIGHT SIMULATOR II	Sublogic	Simulation Package	●	●	●					
	8	17	3	NACKER II THE DOOMSDAY PAPERS	Activision	Strategy Adventure Simulation	●	●	●	●	●			
	9	10	21	WIZARDS CROWN	SSI	Action Adventure Game	●		●					
	10	13	29	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	●		●					
	11	9	11	KING'S QUEST II	Sierra On Line	Adventure Game	●			●				
	12	7	9	INFILTRATOR	Mindscape	Helicopter Flight Simulator			●					
	13	19	142	FLIGHT SIMULATOR	Microsoft	Simulation Package				●				
	14	8	15	LEADER BOARD	Access	Pro Golf Simulation Game			●					
	15	12	11	U.S.A.A.F.	SSI	Simulation Game	●	●	●					
	16	NEW▶		WORLD GREATEST BASE BALL GAME	Epyx	Baseball Simulation Game			●					
	17	15	5	SUPER CYCLE	Epyx	Motorcycle Simulation Game			●					
	18	RE-ENTRY		BATTLE OF ANTIETAN	SSI	Simulation Game	●	●	●					
	19	18	25	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games	●	●	●					
	20	20	3	THE CHESSMASTER 2000	The Software Toolworks	Chess Program	●	●	●					

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FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard. TOP COMPACT DISKS™

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POP™

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER, DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	11	**PETER GABRIEL** GEFFEN 2 24088 (WARNER BROS. — 5 weeks at No. One	SO
2	2	2	9	**GENESIS** ATLANTIC 2-81641	INVISIBLE TOUCH
3	3	5	4	**MADONNA** SIRE 2 25442 WARNER BROS.	TRUE BLUE
4	4	3	5	**STEVE WINWOOD** ISLAND 25448 2 WARNER BROS.	BACK IN THE HIGHLIFE
5	5	4	7	**SOUNDTRACK** COLUMBIA CK 40323	TOP GUN
6	8	6	16	**THE MOODY BLUES** POLYDOR 829179-2 POLYGRAM	THE OTHER SIDE OF LIFE
7	6	7	52	**WHITNEY HOUSTON** ARISTA ARCD 8212	WHITNEY HOUSTON
8	7	8	7	**EURYTHMICS** RCA PCD 1 5847	REVENGE
9	9	13	5	**ANDREAS VOLLENWEIDER** CBS MASTERWORKS MK 42255	DOWN TO THE MOON
10	11	14	12	**THE FABULOUS THUNDERBIRDS** CBS ASSOCIATED ZK 40304 (EPIC	TUFF ENUFF
11	13	11	67	**DIRE STRAITS** WARNER BROS. 2 25264	BROTHERS IN ARMS
12	10	15	12	**BOB JAMES & DAVID SANBORN** WARNER BROS. 2 25393	DOUBLE VISION
13	18	17	68	**PHIL COLLINS** ATLANTIC 2 81240	NO JACKET REQUIRED
14	15	12	32	**HEART** CAPITOL CDP 48157	HEART
15	NEW▶		1	**BILLY JOEL** COLUMBIA CK 40402	THE BRIDGE
16	14	10	10	**BOB SEGER & THE SILVER BULLET BAND** CAPITOL CDP 48195	LIKE A ROCK
17	17	19	55	**CREEDENCE CLEARWATER REVIVAL** FANTASY FCD 623-CCR2	CHRONICLES
18	16	18	8	**SIMPLY RED** ELEKTRA 60452 2	PICTURE BOOK
19	20	22	68	**PINK FLOYD** HARVEST CD 46001 (CAPITOL	DARK SIDE OF THE MOON
20	12	9	15	**VAN HALEN** WARNER BROS. 2 25934	5150
21	NEW▶		1	**BANANARAMA** LONDON 820 034 2 POLYGRAM	BANANARAMA
22	21	16	9	**EMERSON, LAKE & POWELL** POLYDOR 823297 2 POLYGRAM	EMERSON LAKE & POWELL
23	19	21	22	**THE OUTFIELD** COLUMBIA CK40027	PLAY DEEP
24	22	26	6	**BELINDA CARLISLE** I R S MCAD 5741 MCA	BELINDA CARLISLE
25	23	28	3	**WHAM!** COLUMBIA CK 40285	MUSIC FROM THE EDGE OF HEAVEN
26	24	20	5	**ANITA BAKER** ELEKTRA 60444 2	RAPTURE
27	25	25	12	**GTR** ARISTA ARCD 8400	GTR
28	RE-ENTRY			**ROBERT PALMER** ISLAND 2 90471 ATLANTIC	RIPTIDE
29	NEW▶		1	**R.E.M.** I R S IRSD 5783 MCA	LIFES RICH PAGEANT
30	29	29	3	**SPYRO GYRA** MCA MCAD 5753	BREAKOUT

CLASSICAL™

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	32	**BACHBUSTERS** TELARC 80123 — 11 weeks at No. One	DON DORSEY
2	3	3	68	**AMADEUS SOUNDTRACK** FANTASY WAM 179)	NEVILLE MARRINER
3	2	2	25	**HOROWITZ: THE LAST ROMANTIC** DG 419-045	VLADIMIR HOROWITZ
4	4	5	13	**BACH MEETS THE BEATLES** PRO ARTE CDD 211	JOHN BAYLESS
5	5	4	23	**SWING, SWING, SWING** PHILIPS 412 626	BOSTON POPS (WILLIAMS)
6	6	7	6	**SYNCOPATED CLOCK** PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
7	7	6	68	**TCHAIKOVSKY: 1812 OVERTURE** TELARC 80041	CINCINNATI POPS (KUNZEL)
8	10	20	3	**DOWN TO THE MOON** CBS MK-42255	ANDREAS VOLLENWEIDER
9	8	9	33	**ORCHESTRAL SPECTACULARS** TELARC 80115	CINCINNATI POPS (KUNZEL)
10	9	8	12	**TELARC SAMPLER #3** TELARC 80003	VARIOUS ARTISTS
11	12	12	68	**TIME WARP** TELARC 80106	CINCINNATI POPS (KUNZEL)
12	13	13	9	**BEAUTIFUL DREAMER** LONDON 417 242	MARILYN HORNE
13	11	11	16	**PLEASURES OF THEIR COMPANY** ANGEL CDC 47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
14	14	10	20	**SONGS FROM LIQUID DAYS** CBS MK 39564	PHILIP GLASS
15	16	16	14	**COPLAND: BILLY THE KID/RODEO** ANGEL CDC 47382	SAINT LOUIS SYMPHONY (SLATKIN)
16	15	14	10	**CELEBRATE AMERICA** PRO ARTE CDD-263	HOUSTON SYMPHONY (COMISSIONA)
17	17	15	68	**STAR TRACKS** TELARC 80094	CINCINNATI POPS (KUNZEL)
18	NEW▶		1	**HOROWITZ: THE STUDIO RECORDINGS** DG 419 217	VLADIMIR HOROWITZ
19	18	18	68	**TELARC SAMPLER #1** TELARC 80101	VARIOUS ARTISTS
20	25	—	2	**BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS)** DG 415 963	TE KANAWA, CARRERAS (BERNSTEIN)
21	19	17	57	**GERSHWIN: RHAPSODY IN BLUE** CBS MK 39699	LOS ANGELES PHILHARMONIC (THOMAS)
22	22	23	68	**COPLAND: APPALACHIAN SPRING** TELARC 80078	ATLANTA SYMPHONY
23	20	19	21	**WILLIAM TELL AND OTHER FAVORITE OVERTURES** TELARC 80116	CINCINNATI POPS (KUNZEL)
24	21	21	46	**BLUE SKIES** LONDON 414 666	KIRI TE KANAWA (RIDDLE)
25	23	22	7	**ECHOES OF LONDON** CBS MK 42119	JOHN WILLIAMS
26	26	26	16	**BEETHOVEN: SYMPHONY NO. 9** TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
27	NEW▶		1	**BEGIN SWEET WORLD** RCA RCD1 7124	RICHARD STOLTZMAN
28	24	24	68	**BERNSTEIN: WEST SIDE STORY** DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
29	27	25	68	**THE BEST OF WOLFGANG AMADEUS MOZART** PHILIPS 412 244	NEVILLE MARRINER
30	28	27	17	**TOMASI/JOLIVET: TRUMPET CONCERTOS** CBS MK 42096	WYNTON MARSALIS

Good Vibrations Adds Link To Boston Chain

BY DAVID WYKOFF

BOSTON Good Vibrations, the second-largest record and tape chain in the Boston area behind the 60-plus unit Strawberries organization, recently opened its 10th store, in Hanover Shopping Center on Route 53 in Hanover, Mass.

The new location follows the Canton, Mass.-based chain's predominantly suburban, strip-center profile.

"This location is in a fairly affluent community and on a well-traveled roadway," says Good Vibrations general manager Bill Gerstein. "And we see little competition in the music business in the area, only a Musicsmith in the Hanover Mall across the street and a Strawberries unit two towns away in Pembroke."

Gerstein adds that the installation boasts highly visible street signage and 3,500 square feet of merchandising space, the largest in the chain.

"We're using the additional space to expand our compact disk, prerecorded cassette, and classical sections for wider selection and increased numbers for fast-moving releases," he says. "We've built our reputation on deep catalog inventory in LPs, so we see little need to further augment the usual LP stock."

As with Good Vibrations' nine other outlets—in Canton, Walpole, Newton, North Dartmouth, Seekonk, Foxboro, Natick, Brookline, and Raynham—LPs and cassettes with a list of $8.98 are regularly sold at $7.95 and sale-priced at $5.95; $9.98 list releases normally go for $8.95 and $6.96 on sale. CDs, which make up approximately one-third of the store's album inventory, generally have a $15.95 shelf price with a sale price of $12.95.

Prerecorded videocassettes are stocked in limited numbers, although two of Good Vibrations' larger stores carry 1,500-2,000 pieces. "No rental, only low-price movies and music videos now," says Gerstein. "It's a very competitive area for rental and sell-through. That space is better used for CDs and cassettes."

CDs are "always on sale," he adds. "We've picked up on Sony's Compact Discount idea. Any time a customer buys five or more CDs at regular price, they get 20% off their total." A lack of customer loyalty for CDs helped bring about this discount, Gerstein says, "and our customers now enjoy the ability to make their own sales."

The store's fixtures are similar to the 13-year-old chain's other outlets. Record, tape, and CD bins are situated at an angle to the store's rectangular space, to stay away from what Gerstein calls "the bowling-alley syndrome. If people have to walk around the bins to get through the store, they'll have to look at more product." Three-tiered wall units for LPs surround most of the perimeter, and an 8-foot-high,

(Continued on next page)

There is no doubt that the spirit of William "Count" Basie lives on in the countless Basie fans whose number keeps growing in legions. In fact, the Basie Orchestra just won *DownBeat's* 1986 International Critic's Poll. To celebrate the Count Basie Orchestra's 50th Anniversary and to honor the Count's birthdate (August 21st), Denon is releasing an historic compact disc, "Long Live the Chief!" Under the leadership of veteran Basie band member Frank Foster, "Long Live the Chief!" puts new life in many of the Basie Band's standards (April in Paris, Li'l Darlin', Corner Pocket, and Shiny Stockings), and injects the Basie spirit into some brand new material.

New to the Basie Band, but certainly not new to the recording industry, is 75 year old Denon (Nippon-Columbia). Denon brings its unparalleled digital audio recording and compact disc pressing expertise to the party to produce one of the most significant jazz recording events in recent years.

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RECORD BAR'S CONTEST

(Continued from page 45)

for Record Bar. She attributes booming floor traffic to customer involvement in the lottery-styled drawing. "Traffic increased from people coming back for more cards to win the grand prize."

A new Pontiac Fiero stuffed with records and a $500 Record Bar merchandise certificate were frequent curbside and in-store features at Record Bar outlets.

Becker notes a "tremendous response" to the specific albums featured in the promotion. The campaign focused on top current releases from Capitol, Arista, RCA, MCA, A&M, Motown, PolyGram, CBS, and the WEA group.

The campaign's 19 individual TV spots focused on specific hot titles by such top artists as Van Halen, Prince, Phil Collins, GTR, Bob Seger, and Starship.

"It gave us an experience in TV we didn't have before," Becker says. "It's a direction we want to pursue further. We are now considering the use of TV as the primary advertising medium in our fourth quarter and Christmas promotions."

The TV spots, which featured the copy line "No catch, just scratch," utilized a hairy werewolf paw (a la "The Howling") and footage from the old Lon Chaney "Wolfman" movies. The campaign fired the creative imaginations of some employees, who dressed as werewolves and created dry-ice fog in their stores.

GOOD VIBRATIONS

(Continued from preceding page)

ceiling-to-knee-level unit displays hit product inside the entrance. Neon-lit 3- by 8-foot areas are being installed for merchandising displays from individual record companies. Cassettes are displayed open in Sentry Security boxes, and CDs in divided LP-width bins.

Store hours are 10 a.m.-9:30 p.m., weekdays and Saturdays, and noon-5 p.m., Sundays.

The store also contains a Ticketmaster outlet, which vends tickets for local concert venues Great Wood and the Orpheum Theater. "It takes up minimal space—a computer screen and a box for the tickets—and it generates incredible traffic," Gerstein says.

Future plans call for "continued conservative expansion," according to Gerstein.

"We're constantly getting calls from all kinds of landlords, but we're looking to move slowly and open new outlets in communities similar to the ones we're established in now. I think there's a lot of room for growth, probably at the pace of one to two stores per year," he says.

THE BILLBOARD BOOK OF NUMBER ONE HITS
BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World"
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Grass Route

BY LINDA MOLESKI

A weekly column focusing on the activities of independent labels and distributors.

THOUGH IMPORT records often receive little attention from domestic labels, **Important Record Distributor** of Jamaica, N.Y., hopes to remedy the situation with a newly formed in-house promotion department. **IMPORTant Promotion**, designed specifically for imports, will attempt to get foreign acts exposure in the U.S. via press, radio, retail, and tours. All releases will be distributed through Important on either an exclusive or nonexclusive basis.

"It's another avenue to sell more records," says **Howie Gabriel**, vice president of sales for Important. "There's a lot of good talent out there, and we want to promote it. We're doing it for the American independent labels, so why not the European ones?"

The new division is headed by **Cheryl Payne**, who says she will search out "bands with very strong import releases and the potential to move strongly into the U.S. market." All groups will be available for U.S. licensing.

The first releases that will be represented under IMPORTant Promotion are **Play It Again Sam's** "The Speed Of Hope" by **Dole**, "Mafu Cage" by the **Neon Judgement**, and "Chapter IV" by **Trisomie 21**. Also set for release is **Crammed Discs'** 12-inch "Corazon/Money Bucks" by **Volti**. Both labels are based in Brussels, Belgium.

SEEDS AND SPROUTS: **Black-Hawk Records** of San Francisco has signed the **Leaders**, a New York jazz outfit that consists of saxmen **Chico Freeman** and **Arthur Blythe**, trumpeter **Lester Bowie**, pianist **Kirk Lightsey**, bassist **Cecil McBee**, and drummer **Don Moye**. The group's debut album, "Mudfoot" (BKH 52001), produced by Freeman and label chief **Herb Wong**, is slated for release early this month . . . **John McLaughlin** will soon embark on a 20-date national tour in support of his new album, "Adventures In Radio Land," on **Relativity. Weather Update** is scheduled to open . . . Country/rock veteran **George Frayne**, aka **Commander Cody**, is back on the scene with "Let's Rock" (BP 2086), a new album on the **Flying Fish**-distributed label **Blind Pig**. It is his first release in three years and features original **Lost Planet Airmen Bill Kirchen** and **Bruce Barlow** as well as new members **Austin de Lone** and **Tony Johnson**. The band is scheduled to hit the road this month . . . **Alligator** artist **Roy Buchanan** will headline the 14th Annual San Francisco Blues Festival Sept. 13 at Fort Mason's Great Meadow . . . **Demon Records** has put together an extensive catalog of **Al Green** reissues dating from 1970-1984. The albums are on the label's subsidiary, **Hi Records** . . . This week's favorite album cover is **Les Black's Amazing Pink Holes'** "Breakfast With The Holes" (002), which boasts a wholesome Americana tongue-in-cheek scenario. The EP is on the **After Hours** label, **Eldo Farms**.

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SEPTEMBER RELEASES

C37-7702 DVORAK: Symphony #9/NEUMANN, CZECH PHIL. ORCH.
CO-1018 JANACEK: Operatic Suites/JILEK, CZECH PHIL. ORCH.
CO-1056 MARTINU: Double Concerto/MACKERRAS, PRAGUE RADIO SYM. ORCH.
C37-7565 DVORAK: String Quartet #12 & #14/PANOCHA QUARTET
C37-7956 Josef Suk Plays Maria/SUK, VACLAV HYBS ORCHESTRA
C37-7309-11 SMETANA: The Bartered Bride/KOSLER (3 CDs)

FUTURE RELEASES

C37-7703 DVORAK: Symphony #8 in G Major (Oct. '86)
C37-7704 DVORAK: Symphony #7 in D Major (Nov. '86)
C37-7705 DVORAK: Symphony #6 in D Major (Dec. '86)
C37-7377 DVORAK: Symphony #5 in F Major (Jan. '87)
C37-7442 DVORAK: Symphony #4 in D Minor (Feb. '87)
C37-7668 DVORAK: Symphony #3 in E-Flat Major (Mar. '87)

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ON TARGET

by Mike Shalett

OLD FOLKIES don't fade away, they just go on tour.

Bob Dylan and James Taylor—two artists who were originally part of the folk music mainstream of the '60s and '70s—both successfully toured the U.S. this summer. The warm months have also brought both artists considerable success with record sales.

Dylan, whose "Knocked Out Loaded" album on Columbia is currently in the mid-50s on the Billboard Top Pop Albums chart, has sold more than 250,000 records. The compact disk version has just arrived in stores, which should kick sales further.

Taylor's "That's Why I'm Here," also on Columbia, was released almost a year ago. It has sold 650,000 to date, with 10% of those units in the CD configuration. There were quite a few sold-out houses during his recent tour.

The audiences for both artists are distinctly different. James Taylor's fans are 45% male, 55% female. Dylan's are more likely to be men. His figures were 2-1, males outnumbering females.

Possibly because of co-stars Tom Petty & the Heartbreakers, Dylan reached a younger audience, with 55% aged 24 years or younger. Taylor, on the other hand, drew no fans under the age of 18. Fifty-three percent were 18-24 years of age, with the remainder over the age of 25.

These numbers alone raise interesting questions. If Dylan's audience—at least on tour—was younger and attracted more males,

Dylan's, Taylor's audiences differ

should his record sales be greater? Taylor's audience is much less political, and with females tending to buy fewer records than males, shouldn't he be at a disadvantage?

Early answers are surprising. Granted, Dylan's record has only been out for five weeks and the CD has just arrived in stores, but it doesn't seem to have generated the same excitement that the mellower Taylor's record has.

Pressing on we find that Taylor's fans are scattered across the radio dial. Adult contemporary stations are listed as the favorite radio outlets by 25% of his fans. However, 53% say they listen to AOR stations. Top 40 call letters are indicated by 19% of the fans, while country calls are named by 8%.

Dylan's fans are found in two distinctive places. AOR gets the call from 51% of the audience, while alternative radio—public radio or college stations—is listed by 25%. The remainder is scattered across all formats.

The groups are also different in regard to what time they listen to the radio. James Taylor's fans are more likely to listen to a.m. drive than Dylan's. Mr. Dylan's faithful show a greater propensity to listen to the radio in the evening, between 8 p.m. and midnight.

Dylan fans said they attended more concerts in a year than Taylor's. By category, we could then say that his fans are more likely to be casual record buyers than Dylan's. Again, this raises questions regarding sales performance. Even though the Dylan record has been out a short period of time, the current weekly sales pattern on the record from retail information we have has been slow. Some retailers has indicated to us that they feel that the core has already purchased the album.

What kind of store do they buy in? Dylan fans tend to buy in free-

(Continued on next page)

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Soundtraks' Tony Clientele Creates Thriving CD Biz

BY JIM BESSMAN

NEW YORK The same principles for running a record store in a Midwestern college town can also work in a wealthy Long Island community, according to Bob Stanford, owner of Soundtraks Ltd. in Huntington Village, N.Y.

Key for him in both of these contrasting markets has been to understand the needs of a specific clientele and to provide customers with complete, specialized service.

At Soundtraks Ltd., Stanford has established a thriving compact disk business since buying the store, which has a contemporary look, in November. The decor and tony location, he quickly points out, are a long way from his first experience in record retailing as part-owner of Pearl Alley Discs in Columbus, Ohio, just across from Ohio State Univ. and in direct competition with Discount Records.

"Music was going crazy then [in 1969], and hippies were starting to open up little stores," says Stanford. "We were just a couple of kids trying to be a service-minded, caring-type store and who were rebelling against a giant corporate store which everybody felt was ripping off kids. So there was a real need for a youth-oriented store run by local people as an alternative to the corporate, because they were the only store in town."

Stanford says that by specializing in "better-quality" imports of the top British groups of the period as well as domestic rock and jazz product, Pearl Alley Discs was very successful. From there, he took a career turn with sales positions for CBS Records, for which he came to New York, before joining the Long Island-based Record World chain in an advertising capacity.

Through his experience, Stanford concluded that there was a bright future in CDs.

"I felt that anybody who could go out and get CD business would do well," he says. "My marketing plan was to get heavily involved in the CD business in Huntington, which is an affluent community which doesn't like to shop in malls but in specialty boutique stores. So Soundtraks isn't a hippie store but a hi-tech store which doesn't offend anybody, where your mother could walk in and buy something instead of being afraid to enter. In fact, we get wealthy lawyers in next to freak-punks with spiked hair—whatever they're called—and everybody feels welcome. It's almost like a Peaches used to be, very warm, but less woodsy."

Actually, there is no wood at Soundtrak, which is instead modeled in formica and glass in an award-winning architectural design. The 1,000-square-foot store is structured for "maximum use," using wall browsers and 15-album high step-ups. Stanford notes, however, that with a merchandise

(Continued on next page)

SOUNDTRAKS

(Continued from preceding page)

breakdown of 40% CDs, 40% tapes, and 20% records, few records are on display there anymore. "Just new releases because [albums are] the best way to display."

Of eight wall display sections originally built for albums, six now stock pop, jazz, and show-tune CDs, with albums and classical CD titles in floor browsers. Cassettes are behind glass. Since taking over the store—which previously carried no CDs—Stanford has seen growth nearly triple, which he directly relates to his CD business.

"Pricewise, we can't compete with the area's major chains," he says. Although shelf CDs are priced "competitively" with Record World's, he can't offer sales because he gets no deals through distributors and doesn't have the volume of his chief competitor.

However, Stanford adds, "I have what people want, usually all the time. If Record World has 30 pieces of Steely Dan's 'Decade'—which is a very hot disk—they have to divide it between 62 stores or put them all in their best ones, so nobody's happy. But I can get the same 30 pieces from my distributor, which I can do if I'm there first. So, I can make people happy for a long time and give them the impression that I always have what they're looking for."

Stanford says he searches for product all over the country. Even if the competition is unable to get sufficient stock through its direct channels, he sometimes can get it from his own sources.

"I specialize and work hard to make sure I have what the customer wants, because in Huntington, the customers are service-oriented and prefer to shop in town instead of the malls."

He estimates his inventory has 600 pop CD titles, 325 jazz, 300 classics, and 50 soundtracks.

Stanford carries over his specializing in classic jazz titles from his Columbus days. "I don't care if it sits," he says of that catalog, adding that when he spots customers browsing through its titles he happily programs in-store copies of new releases "to turn them on."

Soundtraks Ltd. also carries Digital Audio magazine and its catalog, which Stanford says the store "gears to." He adds that "as a convenience" for his customers, he will add some disk hardware in time for Christmas.

ON TARGET

(Continued from preceding page)

standing stores or those located in strip centers. Taylor's people, on the other hand, tend to shop more in malls.

The comparison of the two artists reveals an important perspective. It is sometimes very easy for us to simply categorize an artist by musical type and to say that the consumers for that type of music are all of one makeup. Looking at Bob Dylan's audience in comparison to James Taylor's—at the same venue, in the same city, during the same summer—we can see it can be a dangerous strategy to typecast musicians who, on the surface, might appear to have similar appeal.

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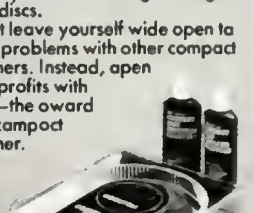

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ALBUMS

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POP/ROCK

▲ LIONA BOYD
Persona
LP CBS FM 42120 no list
CA FMT 42120 no list
CD MK 42120 no list

JONN FOGERTY
Eye Of The Zombie
LP Warner Bros. 1 25449 WEA $9.98
CA 4 25449 $9.98

CYNDI LAUPER
True Colors
LP Portrait OR 40313 CBS no list
CA ORT 40313 no list

RIC OCASEK
This Side Of Paradise
LP Geffen GHS 24098 WEA $8.98
CA MSG 24098 $8.98

SWANS
12" A Screw
EP PVC 4910 $4.98

TALKING HEADS
True Stories
LP Sire 1 25512 WEA $9.98
CA 4 25509 $9.98

COMPACT DISK

ED BICKERT QUARTET
I Wished On The Moon
CD Concord CCD 4284 no list

PONCHO SANCHEZ
El Conguero
CD Concord CCD 4286 no list

BLACK

D-TRAIN
Miracles Of The Heart
LP Columbia BFC 40465 CBS no list
CA BCT 40465 no list

JAZZ

DUKE ELLINGTON
New Mood Indigo
LP FW 40359 no list
CA FWT 40359 no list

THE GENE NARRIS TRIO PLUS ONE
The Gene Harris Trio Plus One
LP Concord CJ 303 no list
CA CJ 303 no list

THE ROSS TOMPKINS TRIO & QUARTET
L.A. After Dark
LP Famous Door HL 151 $9.98

MEL TORME, ROB MCCONNELL & THE BOSS BRASS
Mel Torme, Rob McConnell & the Boss Brass
LP Concord CJ 306 no list
CA CJ 306 no list

VARIOUS ARTISTS
Round Midnight
LP Columbia [illegible] 40464 CBS no list
CA SCT 40464 no list

NEW AGE

DOUBLE FANTASY
Universal Ave
LP Innovative Communication KS 80 054 Suite Beat $9.98
CA KSMC 80 054 $9.98

▲ WILLIAM ELLWOOD
Openings
LP Narada 1010 no list
CA 1010 no list
CD 1010 no list

GARY HUGHES
Sacred Cities
LP Jem SYN102 $9.98
CA SYNC102 $9.98

MERGENER/WEISER
Beam Scape
LP Innovative Communication KS 80 046 Suite Beat $9.98
CA KSMC 80 046 $9.98

PETER SEILER
Flying Frame
LP Innovative Communication KS 80 057 Suite Beat $9.98
CA KSMC 80 057 $9.98

▲ DAN SIEGEL
Short Stories
LP Passa PR 7202 no list
CA PR 7202 no list
CD PR 7202 no list

SOFTWARE
Chip Meditation
LP Innovative Communication KS 80 050 Suite Beat $9.98
CA KSMC 80 050 $9.98

SYNERGY
Computer Experiments Vol. 1
LP Jem SYN104 $9.98
CA SYNC104 $9.98

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Distribs, Dealers Square Off In VSDA Seminars

BY CHRIS MORRIS

LAS VEGAS Several old axes were ground and some new ones honed at a series of seminar face-offs among manufacturers, distributors, and retailers at the Video Software Dealers Assn. (VSDA) convention here Aug. 24-28.

Three seminars titled "Understanding The Distributor/Retailer Relationship" generated some retailer heat and shed a little light, as issues such as profit margins, competition with mass merchants in sell-through programs, Beta fulfillment, and cooperative advertising policies were discussed.

'You can go broke selling at $29.95'

The panels, moderated by distributors and featuring five or six participants from the distribution and manufacturing communities, addressed prepared questions and fielded queries from retailers in the audience.

VSDA attorney Charles Ruttenberg was frequently heard from during the proceedings, as he brushed back retailers' questions concerning terms and conditions because of antitrust considerations.

Given the plethora of low-price promotions on view at the VSDA show and concern over the encroachment of mass merchants in the video marketplace, sell-through was a topic of frequent concern.

At the first seminar, retailer Mike Ramey of Video Movie Classics in Worthington, Ohio, created a stir with his statement, "You can go broke selling titles at $29.95."

Ramey, who claimed he sold 1,000 videocassettes at a loss in July, complained that the 20% margins offered on most sale-price cassettes are too slim without stock balancing or return policies to bolster them.

While Ruttenberg sealed off discussion of actual margins on sell-through product, the topic attracted much comment at this and other seminars.

There was further agitation from retailers for more comfortable profit margins; one retailer cited the high markups offered by the clothing industry.

"I would argue that you don't need 50 points to make money," said Paramount Home Video vice president of sales and marketing Eric Doctorow. "If you do, maybe you shouldn't be in the video business."

Citing the high going rate of rights, Artec president Martin Gold noted, "There is a pressure from the production side of things."

"We're not in the business of making cassettes," added Warner Home Video sales vice president Dave Mount. "If it weren't for home video, we wouldn't be making movies."

On returns, Noel Gimbel, chairman of Sound Video Unlimited, noted that there are 11 different return and stock balancing policies from major manufacturers.

However, Gimbel added, "Right now, with new programs from every label, you are going to see some kind of comprehensive program."

"There's a lot more flexibility than there ever was before" on the return of sell-through product, said Tim Shannahan, executive vice president and general manager of Video Products Distributors Inc.

Brian Woods, vice president of marketing and advertising for Ingram Video, added, "I hope we never do get to 100% [returns], but I wouldn't mind 25%-30% on a regular basis."

Concerns about mass merchant advantages in the buyer's market drew soothing comments from distributors and manufacturers.

"Competing with a mass merchant is no different than competing with a fellow retailer," said Lawrence Beyer, president of ZBS Industries. "The biggest advantage you have is that you are an entrepreneur. If you have the entrepreneurial spirit, you'll never be put out of business."

"Our core business is still the rental business," Mount said. "The sales will come. I don't think you should be too paranoid about the mass merchants."

"There is a concentration of risk with very, very, very large customers," Gold said.

"We have a lot of bookstore customers," Woods said. "But we are far skewed to the video retail customers. The booksellers are book specialists who carry video on the side."

"If you prejudge, you should be able to finesse your position in the marketplace," said Sanl Melnick, MGM/UA Home Video vice president of sales and marketing.

On the down side, Video Trend president Gene Silverman said, "It may not be possible to compete in the selling of hit product. Pick out a niche in a narrow range category and develop that inventory."

The waning of the Beta format was a hot topic at all three sessions, with retailers in Beta-heavy areas complaining of unfulfilled back orders and the frequent unavailability of the format from as many as three distributors at once.

"Tell your salesperson how your Beta sales go," Beyer responded. "They can tell their order department to bring more product in, if there's a customer with a Beta track record."

Ron Eisenberg, president of East Texas Distributing, noted that distributors are skeptical about ordering Beta titles when there is a 20%-30% cancellation of Beta preorders after manufacturing.

"Frankly, a Beta pad right now would compound the pad you already have," Eisenberg said.

"It would not be to our benefit to carry every title in both formats 100 copies deep, because we won't be there in a year if we do," said Ingram's Woods.

Noting that some distributors reorder Beta from manufacturers on a monthly basis only, Source Dis-

(Continued on next page)

New England Supermarket Chain

Stop & Shop Adds Tapes

BOSTON Stop & Shop, the 111-store New England supermarket chain, has opened Video Center departments in seven of its 25 larger "Super Store" outlets. Videocassettes are available for rental and sales in these self-contained Video Center sections.

Stop & Shop, based in Quincy, Mass., has Video Centers in Medford, Mass.; Hyannis, Mass.; Pawtucket, R.I.; Branford, Conn.; and Willimantic, Conn. These video departments, which use a separate computerized cash register and inventory control system, are part of Stop & Shop's effort to offer its customers full-service stores for one-stop shopping, according to a chain spokesman.

In addition to the video departments, the Super Stores already house a variety of general merchandise departments, often including Barnes & Noble bookstores, toy shops, and florists. The "Super Stores" are approximately twice the size of the average Stop & Shop outlet.

The video centers carry an average of 2,000 titles and 4,000 individual cassettes. The stores are usually 500 square feet, and cassettes are merchandised on both wall and free-standing displays. Rental rates are generally $2 per day for each tape, with the exception of some how-to tapes that carry a fee of $1 per day. There is a onetime member-

(Continued on page 57)

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard.

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TOP KID VIDEO™ SALES

Compiled from a national sample of retail store sales reports

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
			★ ★ NO. 1 ★ ★			
1	1	13	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
2	2	50	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	8	12	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
4	4	50	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
5	7	13	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
6	10	8	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
7	3	13	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
8	9	45	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
9	11	22	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
10	6	13	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	13	50	THE CARE BEARS MOVIE ▲ ◆	Samuel Goldwyn Vestron 5082	1985	24.95
12	16	22	SESAME STREET PRESENTS FOLLOW THAT BIRD ●	Warner Bros. Inc Warner Home Video 11522	1985	79.95
13	5	12	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
14	17	25	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
15	14	27	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
16	12	41	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
17	20	11	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television Inc MGM UA Home Video 200701	1986	19.95
18	15	14	MY LITTLE PONY ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
19	23	10	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment F348	1983	29.95
20	18	22	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc Warner Home Video 11531	1985	79.95
21	21	8	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319 57	1986	No listing
22	RE-ENTRY		LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315 24	1986	No listing
23	22	8	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309 8•	1986	No listing
24	19	46	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc Warner Home Video 11504	[illegible]	
25	NEW ▶		SECRET OF NIMH	MGA UA Home Video MV [illegible] MGM UA Home Video MV [illegible]		

● Recording Industry Assn. of America gold certification for theatrical films: sales of 75 [illegible] million for non-theatrical made for home video product; 25,000 or $1 million for mu[illegible] 150,000 units or suggested list price income of $6 million (60,000 or $2.4 mil[illegible] $2 million for music video product). Titles certified prior to Oct. 1, 1985 [illegible] a minimum sale of 75,000 units or a dollar volume of $3 million at [illegible] suggested retail for non-theatrical titles; SF short form; LF long f[illegible]

Copyrighted mate[illegible]

VSDA SEMINARS

(Continued from preceding page)

tributors president Richard Miles offered the bottom-line suggestion "You should shop."

MGM/UA's Melnick floated the idea of a Beta-only distributorship, which met with positive murmurings among assembled retailers.

In response to retailer nervousness on the subject, manufacturers restated their intentions to continue the Beta format.

"There's still 8-track product that's available," said Paramount's Doctorow. "We have no plan at the present to discontinue manufacturing Beta."

Warner's Mount and Sam Puleo, vice president and general manager of CBS/Fox, also indicated that they were not getting out of the Beta business, although Mount noted, "Our return ratios are heavily skewed to Beta."

Discussion of co-op advertising sparked wrangling in all three sessions. Retailers complained of the low co-op amounts available to small buyers and the long lag in payment. Distributors countered that retailers lagged in providing them with placement verification and studios faced delays in making co-op payment to distributors.

James Schwartz, president of Schwartz Brothers Inc., and J.D. Mandelker, president of Sight & Sound Distributors, agreed that developing meaningful co-op money for small retail buyers is a major problem.

Commtron marketing director Marty Jorgensen, in a statement echoed by other distributors, said, "Dealer tag ads make sense for the small retailer."

Most on the panels agreed that the pooling of ad dollars in one ad—line-listing a number of stores—is the best way to utilize the minuscule amount of co-op money (based on a normal formula of 3% of the purchase) allowed by most distributors. Paramount's Doctorow suggested that local retailers band together as a buying group and pool co-op dollars on an ongoing basis.

Sound's Gimbel suggested that the retailer should accrue co-op credit over a number of one studio's titles to make it monetarily feasible to run an ad.

On the sore subject of co-op payment lags, Mandelker said, "No more than 60 days is how long it's taking. We can't credit you until we get credit."

"We have 22 suppliers who have 11 different policies," explained Gimbel. "Also, we run a thousand ads a month."

Gimbel added that his company had instituted a new policy of 30-day dating on co-op credit: "We've decided to take the chance because we think it'll speed things up."

Mount and RCA/Columbia Home Video senior vice president Gary Khammar admitted that co-op claims remain problematical on the manufacturer side.

"We've all had to adjust the way we do business," Khammar said. "In the past years on the supplier side, things have been cleaned up."

Khammar said that although co-op payments and denials have become more timely, retailer paperwork must also be timely for orderly fulfillment.

Hitachi Acts To Keep Vid Outlets In Hardware Biz

BY TONY SEIDEMAN

LAS VEGAS Hitachi Sales Corp. of America is trying to stem the steady flow of video stores leaving the hardware field with a combination sales and merchandising campaign, designed specifically for software outlets, and a nationwide series of marketing seminars.

According to Bob O'Neil, executive vice president of Hitachi, hardware has the potential to be a tremendous profit center for video retailers. Although specialty stores face steep price competition from other outlets, O'Neil claims that video outlets have some major selling strengths.

He says almost a third of the VCRs sold today are replacements or second units. "One hundred percent of the customers that go into a video store are either a replacement or second-set customer," O'Neil says.

Hitachi's main weapon in its new sales campaign is a kiosk that holds four VCRs and a 22-inch television set and takes up only three square feet of floor space. O'Neil says the kiosk is free to dealers who buy into the program. Minimum order is eight VCRs—four for display, three units for sale stock, and another as backup—plus one 22-inch television monitor. Retailers will be given special dating of 150 days to pay for the product.

Hitachi was the only manufacturer to exhibit at the Video Software Dealers Assn. (VSDA) convention here Aug. 24-28, a fact that O'Neil says shows the shortsightedness of the hardware industry as a whole. He says VCR hardware enjoyed an unprecedented boom, much of which was due to the rapid growth in the population of dealers. That growth is now leveling off, and one of the best ways to keep it strong, O'Neil says, is to reach out to an almost untouched dealer population—the video specialty store.

To help educate video software dealers to the possibilities in hardware, Hitachi is sponsoring a 14-city "Merchandising For Survival" seminar tour, which will kick off on Sept. 23 in Dallas and finish on Dec. 4 in New Orleans.

Other cities on the "Survival" trail include Houston (Sept. 24), San Antonio (Sept. 25), Detroit (Oct. 21), Cleveland (Oct. 22), Chicago (Oct. 23), Boston (Nov. 4), New York (Nov. 5), Philadelphia (Nov. 6), Seattle (Nov. 18), San Francisco (Nov. 19), Los Angeles (Nov. 20), Miami (Dec. 2), and Atlanta (Dec. 3).

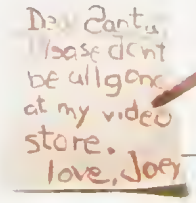
Seminars will be free to any retailers who are interested in or are already selling hardware. Topics will include merchandising, floor displays, advertising, selling, and product. Interested dealers should contact the appropriate regional Hitachi office: Eastern, 800-262-[illegible]; Midwestern, 800-3[illegible]; Southern, 800-241-[illegible]; outside [illegible] out-

[illegible] in

Santa's going to be hot this Winter.

"Santa Claus, The Movie," from the makers of "Superman," brings the legend to life with magical special effects. Starring Dudley Moore, John Lithgow, and David Huddleston as Santa, this perennial family classic will warm everyone's heart.

"Santa Claus, The Movie" will be on every customer's list, so don't let them leave with empty stockings. Stock up. And when you place a qualifying order, Santa will bring you a free light box with interchangeable inserts, to brighten your store year-round. Call your distributor for details. Order by October 9.



MEDIA HOME ENTERTAINMENT

Now on videocassette
Also on Laser Videodisc

New Releases

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated

FILMS

THE AMERICAN SHORT STORY COLLECTION: THE BLUE HOTEL
David Warner, James Keach
♠♥ Monterey 130 1024 IVE $24.95

ANDERSONVILLE TRIAL
Martin Sheen, William Shatner
♠♥ USA Video 215 984 IVE $59.95

THE EPIC TRUE STORY OF WORLD WAR II, VOL. 7: AIR WAR IN THE PACIFIC—THE GREATEST CONFLICT—WWII
Patrick O'Neal
♠♥ USA 212 1050 IVE $29.95

THE FLESH EATERS
Martin Kosleck, Rita Morley
♠♥ Midnight Madness 133 1022 IVE $39.95

KILLER ON BOARD
Claude Akins, Petty Duke Astin, Frank Converse
♠♥ Lorimar 214 983 IVE $49.95

LAUGHING ROOM ONLY
Jeff Altman, Henry Anderson, Phyllis Diller
♠♥ Monterey 130 1025 IVE $24.95

METEOR MONSTER
Anne Gwynne, Stuart Wade
♠♥ Midnight Madness 133 1023 IVE $39.95

NEVER PICK UP A STRANGER
Ian Scott, Judith-Marie Bergan, James Johnston
♠♥ Lorimar 214 981 IVE $49.95

NIGHTMARE AT 43 HILLCREST
Jim Hutton, Marlette Hartley
♠♥ USA 214 980 IVE $49.95

SPORTS CLINIC: FOOTBALL
George Allen
♠♥ Video Associates 44 no list

SPORTS CLINIC: SOCCER
Hubert Vogelsinger
♠♥ Video Associates 41 no list

THE STEEL CLAW
George Montgomery
♠♥ Monterey Home Video 135-996 IVE $59.95

STREET HAWK
Rex Smith, Jayne Modean, Richard Venture
♠♥ MCA Home Video 80131 $39.95

SVENGALI
Peter O'Toole, Jodie Foster, Elizabeth Ashley
♠♥ USA 213 1003 IVE $39.95

TARGET
Gene Hackman, Matt Dillon, Gayle Hunnicutt
♠♥ CBS Fox $79.98

TENEMENT
Joe Linn, Enrique Sandino
♠♥ USA 215 VHS $59.95

TIME LOCK
Sean Connery, Robert Beetty, Lee Petterson
♠♥ Monterey Home Video 133 995 IVE $39.95

VERDI'S OTELLO
Kurt Mazur, Hanns Nocker, Christe Noack Von Kaptz
♠♥ [illegible] $59.95

To get your company's new video releases listed, send the following information—title, performers, distributor, manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nedine Ress, Billboard, 1515 Broadway, New York, N.Y. 10036

THE BILLBOARD BOOK OF NUMBER ONE HITS
BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World"
AT BOOKSTORES [illegible]

Billboard.

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	2	6	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
2	4	8	THE JEWEL OF THE NILE ▲	CBS Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
3	3	5	MURPHY'S ROMANCE	RCA Columbia Pictures Home Video 6 20649	Sally Field James Garner	1985	PG-13
4	5	4	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
5	1	14	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
6	6	8	WHITE NIGHTS ▲	RCA Columbia Pictures Home Video 6 20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
7	8	5	HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
8	11	5	THE HITCHER	HBO Cannon Video TVA 3756	Rutger Hauer C. Thomas Howell	1985	R
9	10	4	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
10	7	12	JAGGED EDGE ▲	RCA Columbia Pictures Home Video 6 20591	Glenn Close Jeff Bridges	1985	R
11	9	5	DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
12	14	3	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
13	16	2	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
14	12	9	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
15	13	18	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
16	NEW ▶		QUICKSILVER	RCA Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
17	17	6	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
18	15	20	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
19	18	2	AFTER HOURS	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
20	20	8	BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
21	22	15	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
22	19	14	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
23	21	16	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
24	NEW ▶		OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG
25	23	12	REMO WILLIAMS: THE ADVENTURE BEGINS	HBO Cannon Video TVA 3676	Fred Ward Joel Grey	1985	PG-13
26	26	17	AGNES OF GOD ▲	RCA Columbia Pictures Home Video 6 20563	Jane Fonda Anne Bancroft	1985	PG-13
27	24	13	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
28	25	9	THAT WAS THEN . . . THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
29	28	11	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
30	29	5	MARIE	MGM/UA Home Video 800926	Sissy Spacek Jeff Daniels	1985	PG-13
31	27	22	COMMANDO ▲	CBS Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
32	NEW ▶		TROUBLE IN MIND	Charter Entertainment 90109	Kris Kristofferson Keith Carradine	1986	R
33	33	27	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
34	32	3	PRAY FOR DEATH	U.S.A. Home Video 938	Sho Kosugi	1985	R
35	30	44	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
36	NEW ▶		MIAME VICE II THE PRODIGAL SON	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip Michael Thomas	1986	NR
37	40	15	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
38	38	13	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
39	39	43	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6 20406	Ralph Macchio Pat Morita	1984	PG
40	NEW ▶		BASIC TRAINING	Vestron VA5164	Ann Dusenberry Angela Aames	1986	R

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for non theatrical made-for-home video product, 25,000 or $1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non theatrical made for home video product, 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for non-theatrical titles. SF short form. LF long form. C concert. D documentary.

video retailing

For video stores only, Movie Tee's introduces a lineup of six movie-related T-shirts. All of the titles, including "Sleeping Beauty," are tied in with Walt Disney Home Video's fourth-quarter promotion.

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

VIDEO RENTAL and retail stores can now add theme-coordinated T-shirts to their product lines, thanks to **Movie Tee's** (201-739-4984). The company specializes in creating shirts that coordinate with hit video titles and plans to use video retailers as the exclusive outlets for its merchandise.

The first titles introduced tie into Disney's Christmas promotion of six animated classics, including "Sleeping Beauty." According to the product literature, all of the designs will be new and original and will be similar to the artwork on the videocassette packages. Each month, new T-shirts will be introduced to accompany major video releases.

Made of colored cloth and "puff printed," the shirts will retail for a suggested $10 each. In a cooperative venture with Opto International of the U.K., Movie Tee's has developed a line of merchandise racks for the shirts. Information is available from Opto at 312-541-8462.

Geneva (612-829-1724) has developed a wet-type video head cleaner made especially for VHS-C camcorders. It uses a spun-bond, shed-free cleaning material and nonalcohol cleaning spray. The Model PF-360, which will be shipped during the fourth quarter of this year, carries a suggested retail price of $29.95.

HITACHI CAMPAIGNS

(Continued from page 53)

timidation people fall prey to," says O'Neil; the seminars are designed to dispel that. He adds that Hitachi will offer a wholesale price that will enable video stores to compete with discounters.

With competition in both the sale and rental arenas increasing, O'Neil says an extra profit center is essential if video specialty dealers are going to survive. Specialty involvement in hardware has dropped sharply in recent years. A recent VSDA survey showed that hardware sales among member stores only accounted for 10% of overall volume in 1985, compared to 30% in 1984 (Billboard, Aug. 2).

"We're saying, 'Hey! Stop!' At the moment you need it most, you're backing away from it," says O'Neil of the video specialists' move away from hardware. He adds that video stores have an especially good chance to sell their customers step-up machines, units that are more profitable than the stripped-down VCRs sold by many discounters.

To back up that philosophy, the 1986 VSDA convention marked the first time Hitachi used the software trade show to introduce a new unit: the VT-1570A HZ. The unit has a new feature, which the comapny calls Picture-In-Picture. It allows viewers, through digital electronics, to display information from two signals on the screen at the same time. With a retail list of $749, it is a perfect example of the type of step-up equipment that video stores can encourage their customers to buy, O'Neil says.

STOP & SHOP CARRIES TAPES

(Continued from page 53)

ship fee of $25.

Stop & Shop video centers are open the same hours as the "Super Stores" 24 hours Monday through Saturday. Sunday hours vary to conform with individual state laws regulating Sunday trade.

Stop & Shop opened its fir[st] center in its Medf[ord] 7, 1985. The [store] sidered an experiment for the supermarket chain, according to the spokesman, and the continued [per]formance of the [store] help dete[rmine] [ex]pansion.

[Im]mediate [vi]deo depart[ments] [in] [all] [stores].

REFINING THE FINEST

Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master® 456 remains an audio tape of unequalled sophistication and consistency. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

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AND THE BEAT GOES ON

Sound Investment

A biweekly column spotlighting equipment-related news in the audio and video production, postproduction and duplication industries.

TRADING PLACES: **Agfa-Gevaert's** San Francisco marketing/training center will be moving to a new home in November. Currently based in Burlingame, Calif., the center will relocate to a 12-story building that is the centerpiece of Gateway Homart's 117-acre development in South San Francisco. The center will be housed in 13,150 square feet of space. The marketing/training center is used by all Agfa divisions as a product demo and instruction base, as well as a field sales office.

MOVIN' ON UP: **Shelton Leigh Palmer & Co.**, the highly successful New York jingle production firm, has relocated to new, larger facilities at 19 W. 36th St. Palmer's new 5,000-square-foot complex features two rooms.

Studio A's control room offers full SMPTE 32-track digital and 24-track analog capability, as well as the Synclavier digital music system. The studio itself is large enough to house a 25-piece orchestra. The smaller Studio B is designed for voiceovers, video postproduction, radio, industrial, and multimedia audio postproduction work.

REHEARSE AT GATE: **Gate Five Studios** in Sausalito, Calif., has opened a "competitively priced" rehearsal studio, complete with four-track recording and full PA system. The facility also offers 16-track recording in its Studio A.

HOT SUMMER FOR HARRISON: Nashville-based **Harrison Systems Inc.** says its stock of rental consoles for live sound production work was extremely scarce this summer, due to the large number of concerts using Harrison gear.

A few examples: The Volunteer Jam, held in Nashville, used a 32-input SM-4 Harrison monitor console, as well as 40-input HM-4 as an extender. In addition, Harrison rented its HM-4 house console to **Clair Brothers Audio** for use with the Amnesty International Tour. The console maker's rental program has been in existence for five years.

SMOOTH AS SATIN: **Intercontinental Televideo Inc.** says it is the first facility to install the new **Quantel** SATIN all-digital standards converter. Unlike other converters, which utilize at least some analog circuitry, the Quantel unit has a completely digital converter/interpolator and PAL/NTSC coder/decoder.

The SATIN operates on the CCIR 601 digital standard, and will interface with any of the 4:2:2 component devices now being developed. Intercontinental vice president **Nigel Toovey** says he's convinced the unit outperforms any competitors, and says his firm A/B'd the SATIN against the ACE before making the purchase.

CATCH THE WAVE: **Blue Wave Studios**, owned by **Tom Lavin** and based in Vancouver, British Columbia, is reopened and ready for business. The studio is 24-track analog and fully equipped with an MCI recorder and API console. Canada's favorable exchange rate (about 73

(Continued on next page)

NFL Runs With Postproduction Ball

New $10 Million Video Facility Opens

BY STEVEN DUPLER

NEW YORK With the completion of its new $10 million facility, film/video production firm NFL Films makes its move into the video postproduction field.

The new facility, NFL Films Video, is one of the most technically sophisticated houses in the country. The video facility is based in a two-story, 22,000-square-foot building in Mt. Laurel, N.J., located on the same site as the parent company, NFL Films; the combination of both buildings brings the total space encompassed by the company to 70,000 square feet on five acres of land. The postproduction building had been under construction since last March.

Steve Sabol, NFL Films' executive vice president, says the company is drawing upon its 25 years' experience in the film industry to break into the postproduction field. Sabol says the facility is equipped with state-of-the-art gear and "industry-known" editors and technicians, including a number of Emmy-winners. Total staff numbers 150.

Any kind of project can be handled at NFL, says Sabol, including rock videos; television commercials, industrial, sales and training films; and documentaries.

Clients who have recently used the facility for rock video or filmed concert work include Bruce Springsteen, Cyndi Lauper, and Journey.

For the music video clients especially, Sabol points out, audio quality is extremely important. To that end, NFL has invested in an SSL 6000 Series console and 24-track Studer recorders, which are housed in the audio sweetening and recording studios in the new facility.

Other postproduction rooms in the facility include two Rank MK III C Telecine suites for film-to-tape transfer with full color correction; all-format editing suites; a shooting stage; processing laboratories; and a complete graphics and art department.

"All of our postproduction facilities are housed under one roof," says NFL Films vice president Jay Gerber. "That makes the transitions from each stage of the project much smoother."

The suburban location chosen is about 20 miles from Philadelphia and about 90 minutes from New York, Gerber says. "Being located in the suburbs is very cost- and time-efficient for our clients. There are no inner city hassles, expensive studio time, or pressure to rush a project through."

The equipment on premises at NFL Films Video includes Sony BVE-5000 editors; Grass Valley switchers; Sony one-inch, three-quarter-inch, and Betcam cameras; audio gear by SSL, Studer, Lexicon, Orabn, and dbx; and a variety of graphics systems and hardware.

An editor sits intently at the console in the interformat editing suite at the newly finished NFL Films Video postproduction facility in Mt. Laurel, N.J.

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Audio Track

NEW YORK

PRODUCER **ARIF MARDIN** has been working at Atlantic Studios with Takes Two Management artist **Joshua**, wrapping up work on the 12-inch version of **Chaka Khan's** "Earth To Mickey," from her recently released "Destiny" album.

National Video Center's Edison Recording Studio recently hosted the **Philip Morris International 1986 Superband**. The group is part of the company's cultural affairs/promotional program and consists of many well-known musicians who have never played together, including **Slide Hampton, Jimmy Heath, Monty Alexander**, and **Kenny Washington**.

At **Nola Recording**, artists/producers **Gil Evans** and **Robbie Robertson** were working on the film score for the upcoming Martin Scorcese film, "The Color Of Money." **Noah Evans** was at the console.

At **Power Play** in Long Island City, producer/writer **Pete Warner** was working with female vocalist/co-producer **Rainy Davis**. **Julian Herzfeld** engineered, seconded by **Mike Kruzynski, Jerry Santos**, and **Ricky Rios**. Also there, producer **Patrick Adams** was working with co-producer **Tony Arfi** on "Killing Me With Your Love," with Adams engineering. The tune, sung by **Paula Anderson**, is due on the 30th Street Records label.

Charles Brown is recording the debut release of Upside Records. The r&b artist's record will feature standards like "Route 66" and Brown's own hits, such as "Travellin' Blues." Sessions are at **Eras Recording**. **Barry Feldman** is producing with **Tim Geelan** at the board.

Dave Kamien is co-producing **Robert Bridgeman's** new project. Engineering are **Blaise Castellano** and **Vince Traina**, assisted by **Hugh French** and **Christine Raymond**.

LOS ANGELES

AT SUNSET SOUND FACTORY, Hollywood, **Tim Scott** has been working with producer **Mitchell Froom** on his upcoming Geffen release. **Tchad Blake** is engineering. In addition, producer **Vini Poncia** has been doing overdubs there with CBS artist **Vicki Thomas**. **Bobby Schaper** has been engineering with **David Knight** assisting. Also at Sunset, **Don Randi & Quest** are working on a jazz album. **David Glover** is at the board.

Producer **Shawn Jackson** has been working at **Monterey Recording Studios** with various clients.

"Solid Gold" musical director **Michael Miller** has been producing and arranging tracks for **Marilyn McCoo, James Ingram**, and the Solid Gold dancers for their upcoming appearances on the show. **Howard Wolen** is engineering, assisted by **Robert De La Garza**.

OTHER CITIES

DON JOHNSON'S DEBUT album for Epic was recorded at Miami's **Criteria Recording** and produced by **Chas Sandford**. At the controls for the Viceman's first effort was **Gary McGachan**, assisted by **Dave Axelbaum**. Another recent project at the studio was an album for new Manhattan Records act **Urgent**.

Veteran **Tom Allom** (Judas Priest, Loverboy) produced the record, and **Bill Dooley** was engineer. Assisting him was **Patrice Levinsohn**.

At **Creation Audio** in Minneapolis, former **Time** keyboardist **St. Paul Peterson** was in working on his debut album for MCA. Co-producer is Peterson's brother **Ricky**, who plays keyboards for **David Sanborn**.

Hit City has been working at **Colorado Sound**, Westminster, Colo., recording three tunes for the group's latest album project. L.A.-based producer **Dennis Nelson** was in with the band. Also there, **George Garrison** has been putting the final touches on his debut EP with his band **Garrison**.

Argentinian artist **Piero** is tracking and mixing his new CBS International album at **New River Studios** in Fort Lauderdale, Fla. Producer is **Giacomo Tosti**; engineer is **Ted Stein. Teresa Verplanck** and **Dave Barton** are assisting. The album is scheduled for release in the U.S., South America, and Europe. Also at the studio, Geffen artist **Ish** has been working on mixes for a new album release. Engineer is **Eric Schilling**, Dave Barton is assisting.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

SOUND INVESTMENT

(Continued from preceding page)

cents on the U.S. dollar) makes booking in there a sound investment.

ONLY A FEW will be able to afford it, but many will undoubtedly want to look at **Neve's** new Digital Transfer Console, the DTC-1, when it's unveiled at the upcoming Audio Engineering Society meet in Los Angeles, Nov. 12-16. The DTC-1 is intended for use in the preparation of master tapes for CD, and is the product of cooperative engineering research by Neve and several prominent U.S. recording studios.

SEEMS THE FOLKS in Tennessee have a yen for things Japanese. First, Toyota chose the state as home for its first U.S. manufacturing plant. Next, Nashville began to develop into the country's second most populous digital recording center. In keeping with that tradition, **Music Mill Studios** has just purchased two new **Mitsubishi** X-850 32-track digital recorders. According to Mitsubishi, 12 digital multitracks have found homes in the Nashville area over the past two years.

DUB EXPANDS: **The Dub Centre** in Owings Mills, Md., has expanded its audio/video duplication facility. The firm now has on line four one-inch Ampex and Sony VTRs; nine two-inch RCA Quad decks; 70 three-quarter-inch Sony decks, and 200 Panasonic half-inch industrial machines. These are operating 24 hours a day, seven days a week.

Edited by STEVEN DUPLER

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Now, the mob's most dreaded enforcer will give Jason's skills their most severe challenge. What chance does a teen-age boy have against a syndicate killer? Only one, or he's dead.

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TOP VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
			★ ★ NO. 1 ★ ★					
1	1	45	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod Karl Lonmar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	59	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	4	30	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
4	3	56	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
5	8	226	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod Karl Lonmar Home Video 042	Jane Fonda	1982	NR	59.95
6	6	12	KATHY SMITH'S BODY BASICS ●	JCI Video Inc JCI Video 8111	Kathy Smith	1985	NR	29.95
7	5	14	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
8	17	37	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	79.95
9	17	2	MIAMI VICE II-THE PRODIGAL SON	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip-Michael Thomas	1985	NR	79.95
10	7	58	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
11	2	2	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13	79.95
12	15	2	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13	79.95
13	17	28	THE KING AND I ▲ ◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1985	NR	79.95
14	17	2	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	Animated	1985	G	14.95
15	17	2	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
16	28	2	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1986	PG	79.95
11	14	13	AUTOMATIC GOLF ▲	Video Reel Video Associates VA39	Bob Mann	1985	NR	14.95
13	30	2	POUND PUPPIES	Family Home Entertainment F1193	Animated	1985	G	14.95
13	25	11	PLAYBOY VIDEO CENTERFOLD 2	Karl Lonmar Home Video 503	Ten Weigel	1985	NR	9.95
20	19	4	HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R	79.95
11	24	2	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13	79.95
22	NEW ▶		QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG	14.95
23	23	2	AFTER HOURS	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R	79.95
14	12	5	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13	79.95
25	15	93	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lonmar Home Video 058	Jane Fonda	1986	NR	39.95
26	20	11	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	NR	14.95
27	29	5	THE HITCHER	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	79.95
28	22	41	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc JCI Video 8100	Kathy Smith	1984	NR	29.95
29	27	44	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
30	21	5	DELTA FORCE	Cannon Films Inc Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R	79.95
31	NEW ▶		TROUBLE IN MIND	Charter Entertainment 90109	Kris Kristofferson Keith Carradine	1986	R	59.95
32	NEW ▶		OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG	79.95
33	NEW ▶		MICKEY KNOWS BEST	Walt Disney Home Video 442	Animated	1986	NR	14.95
34	32	44	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
35	26	4	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
36	36	78	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
37	38	19	AFRICAN QUEEN ▲ ◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
38	34	3	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R	79.95
39	40	4	AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY	Major League Baseball Prod Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
40	31	6	SPIES LIKE US	Warner Bros. Inc Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for non-theatrical made-for-home video product, 25,000 or $1 million for music video product) ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non-theatrical made-for-home video product, 50,000 units or a value of $2 million for music video product) Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for non-theatrical titles. SF short form. LF long-form. C concert. D documentary

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HER FANS HAVE WAITED 20 YEARS TO SEE THEM AGAIN. NOW THEY CAN OWN THEM FOREVER.

My Name is Barbra
"The classic hour of entertainment in any field" according to one critic, here are 23 brilliant songs, including Barbra's classic "People" and a stunning goosebump-raising first public performance of "My Man". This program won a total of five Emmy awards in 1965 including "Outstanding Program" and "Outstanding Individual Achievement in Entertainment".

Color Me Barbra
This visually sumptuous musical odyssey was called "a one-woman tour de force of song and sex appeal" by Newsweek in 1966. It features 26 songs in settings as colorful and far-ranging as the Philadelphia museum and a circus-full of baby animals. After one show-stopping performance after the next, one reviewer describes the finale: "As the camera pulls back, you get a sense that *this* is the moment the whole world has fallen at her feet. Barbra takes a bow."

CBS FOX VIDEO MUSIC

Programs are available individually and, for a limited time only, packaged together as a specially-priced gift set.

VESTRON DIVES INTO THE DEEP WITH 'TITANIC'

BY TONY SEIDEMAN

LAS VEGAS Vestron Video is going down to the briny deep for what many feel should be the hottest nontheatrical title of the holiday season—National Geographic's "The Titanic."

Release date for "The Titanic" will be mid-December. The show will have a six-week exclusive video window. List price on the program will be $29.95. It will be produced in concert with the Woods Hole Oceanographic Institute, which discovered the ship last year and conducted the well-publicized exploration in July.

Over 60 hours of footage were recorded when the Titanic was explored, and the best of that material will appear on the hourlong tape, says Dr. Robert Ballard, the man who headed the expedition.

The Titanic sank in 1912 with the loss of over 1,500 lives and lies more than two miles under the surface of the North Atlantic Ocean.

"The Titanic" will tell the story of both the ship and the expedition, Ballard says, including original footage of the vessel itself, material culled from feature films on the disaster, and the expedition's own footage. National Geographic and Woods Hole have cooperated on a number of different projects over the last 15 years, Ballard says.

Vestron is referring to the release of "The Titanic" as "instant video publishing." "If we're going to be a video publisher, we're going to have to learn how to publish instantly," says Michael Wiese, who heads up the company's nontheatrical efforts.

"It's kind of a marketing and salesperson's dream," says Al Ruben, Vestron vice president of sales. The Vestron videocassette will ship the same day as the National Geographic magazine that has an article on the latest explorations of the Titanic. National Geographic has 12 million subscribers and a readership of over 40 million. Vestron will have a full-page ad in the magazine and will also conduct a direct-mail campaign. Vestron plans an intense publicity effort for the title and has budgeted other marketing expenses as well.

Ballard says he trusts the National Geographic organization because of the positive way past programs have come out.

Vestron will have almost a dozen National Geographic titles in release when "The Titanic" hits the market, all of which will be included in its VideoGift promotion. The company expects "The Titanic" to pull its series into new outlets.

The company announced two other nontheatrical projects at the Video Software Dealers Assn. convention Aug. 24-28: a videoclip and videocassette on the 1986 Mets season and a series on boxing taken from the film library of fight promoter Don King.

The series will be titled "Don King Presents." Among the fights to be presented will be the Muhammad Ali-Joe Frazier bout in Manilla, the Muhammad Ali-George Foreman championship bout, and the Roberto Duran-Sugar Ray Leonard series.

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JAILHOUSE ROCK
Raw Elvis at his moody best. Featuring the knock-out "Jailhouse Rock" stage number and a sultry "Treat Me Nice." $19.95*

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WAREHOUSE SHIP DATE OCTOBER 14

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★ **THAT'S ENTERTAINMENT PART 2**

★ **TILL THE CLOUDS ROLL BY**
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DAFFY DUCK And The Dinosaur $14.95*

PORKY PIG
Cartoon Festival Featuring
Tom, Turk And Daffy $14.95*

WAREHOUSE SHIP DATE: OCTOBER 14

*Manufacturer's suggested list price

CALL YOUR DISTRIBUTOR TODAY.

MGM/UA HOME VIDEO

CBS/Fox Video Fall Promotion Is Launched

BY TONY SEIDEMAN

LAS VEGAS CBS/Fox Video is launching the second flight of its Five Star promotion, putting 36 titles on sale for $29.98.

Sept. 1 was the official start date for the campaign, which will run through Dec. 31. Of the titles in the new campaign, 29 are new and seven have been carried over from the first Five Star promotion. Top titles in Five Star include "Alien," the first three "Rocky" films, and a selection of musicals and James Bond titles.

Both catalog and recent feature films are included in Five Star's second flight to make for a "balanced selection," says CBS/Fox president Len White. The company is planning a marketing campaign that will include television and print advertising, he says. Over a million units have already been duplicated and are ready to be shipped. Five Star's first flight shipped over 1.2 million units.

'Consumer will have a better selection'

The new Five Star flight will bring the total of promotionally priced titles in release this holiday season from major home video companies to over 440, White says, but he sees no signs of a glut developing. "All this means is that the consumer is going to have a better selection," he says.

"The fourth quarter this year is going to be the cornerstone of leading the video specialty dealer into the sale market and leading the consumer into the sale market," White says.

Product in the second flight of Five Star will be divided into the same categories used in the first flight. The titles and their categories are:

- Classics. "Adventures Of Robin Hood," the original "Yankee Doodle Dandy," "Arsenic And Old Lace," "Casablanca," "The African Queen," and "Angels With Dirty Faces."
- Musicals: "The Sound Of Music," "West Side Story," "South Pacific," "Guys And Dolls," "Oklahoma," "Cabaret," "My Fair Lady," "Man Of La Mancha," "All That Jazz," "New York, New York," "Hello Dolly," and "Dr. Dolittle."
- Action-Adventure. "Patton," "Octopussy," "Live And Let Die," "Moonraker," "The Spy Who Loved Me," and "Raise The Titanic."
- Comedy: "Revenge Of The Pink Panther" and "Some Like It Hot."
- Horror and science fiction. "Alien," "The Omen," and "Carrie."
- Drama. "Rocky," parts I, II, and III.
- Western: "The Alamo," "A Fistful Of Dollars," and "The Legend Of The Lone Ranger."
- Family. "The Muppets Take Manhattan."

As for why no [illegible] Wars" series [illegible] ongoing [illegible] are [illegible]

Series Set To Document 20th Century, Using Archival Footage

BY MOIRA McCORMICK

CHICAGO A Minneapolis-based home video company formed in January is devoting itself to producing a series of original nonfiction programs titled "Our Century On Film." The series is highlighted by the use of previously unreleased footage, culled from private archival collections.

Minnesota Studio hopes to have more than 40 titles in the series available by the end of 1987, according to executive vice president Jonathon Lazear, a literary agent and founder of Lazear Agency. Lazear runs the company with president Bill Semans, founder of Minneapolis' Cricket Theater.

'We're heavily targeting schools, libraries, and institutions'

Each cassette runs approximately 60 minutes and is priced at $24.95. All programs are produced by the studio, utilizing the editing suites at local CBS-TV affiliate WCCO.

Minnesota Studio's first "Century" releases are due out Sept. 15. "Legends Of Comedy" features footage (much of it previously unavailable) of W.C. Fields, Abbott & Costello, Laurel & Hardy, and Harry Langdon as well as never-before-seen Ronald Reagan outtakes. Also set for Sept. 15 release are "Fighter Aces Of World War II," which features recent interviews with four flying aces, along with vintage war footage from their own gun cameras, and "Ladies Sing The Blues," with performances by Billie Holiday, Bessie Smith, Lena Horne, and others.

"'Ladies' isn't just concert footage," notes Lazear. "It is positioned to show the influence these women have had on later singers."

Minnesota Studio distributes its product directly to video specialty stores, bookstores, record retailers, and other outlets via drop shipments from Minneapolis tape duplicator Video Midwest. "We're also heavily targeting schools, libraries, and institutions," says Lazear. "Music teachers, for instance, would benefit a great deal from having a tape of Paderewski playing his own work.

"We can't expect huge sales with these highly specialized programs," he continues, "But if, say, a record store were carrying the music of artists featured on these cassettes, they'd be a natural sale item."

Minnesota Studio has one previous title to its credit: "The One-Minute Salesperson," based on the book of the same name by Larry Wilson, which Lazear says sold 500,000 hardcover copies. The video was released June 15 and shipped almost 3,000 copies, according to Lazear. "It's done well at B. Dalton Books; they're reordering."

The company is also talking about producing "The Supreme Workout," an exercise tape with former Supremes vocalist Mary Wilson. "The only other exercise tape aimed at blacks was Jayne Kennedy's," says Lazear, adding that Wilson's upcoming book, "Dream Girl: My Life As A Supreme," has made her a hot property on the publicity tour circuit, which could help cassette sales, should the firm decide to produce the exercise tape.

But Minnesota Studio's primary area of concentration is "Our Century On Film." "We have probably the largest private library of archival footage in the world," says Lazear. "It encompasses the breadth of human activity captured by camera."

Historian Bob DeFlores, who works with the studio, draws from his own extensive film library, and the studio also avails itself of footage from numerous private collections. Minnesota Studio has several million feet of film ready for use, according to Lazear.

'You need quality scripts'

Producing programs for the series is "not like doing them from whole cloth—the [elements] are already in existence," he says. "But you also need intelligent, quality scripts."

A number of noted journalists have been commissioned to write scripts for "Our Century On Film," including syndicated columnist James Lileks and Leigh Kammen of radio station KSJN Minneapolis.

Other "Century" projects currently in the works include the multivolume "Women Who Changed The Century," featuring Eleanor Roosevelt, Gertrude Stein, Mata Hari, Helen Keller, Isadora Duncan, Marilyn Monroe, Annie Oakley (shown in actual footage), and others, "Legends Of Jazz," consisting largely of previously unreleased footage of such jazz greats as Charlie Parker, Ornette Coleman, Miles Davis, Teddy Wilson, and Sarah Vaughan; "Legends Of Country And Western Music," with rare footage of Hank Wilson, Porter Wagoner, and others; "Legends Of Opera," featuring Caruso singing "Pagliacci," among other performances, "The World's Greatest Pianists," with Ignacz Paderewski, Sergei Rachmaninoff, Vladimir Horowitz, and others; and "Great Moments In History."

Lazear says Minnesota Studio hopes to have eight "Century" titles available by the end of the year, with "no fewer than 40" scheduled for 1987.

...newsline...

ANOTHER MANUFACTURER sets its sights on the Spanish-language market, with the creation of Eagle Video Of The Americas, to be distributed exclusively by East Texas Distributing. Eagle is a division of Spanish Television Syndicators and will be using that link to market its product via 30-second spots on prime-time Spanish-language boxing and movie programs. Eagle's initial releases will be priced at $62.95 and $69.95. Among the titles are "Cosa Facil," "El Profeta Mimi," "Divinas Palabras," "Carlos El Terrorista," and "Los Japoneses No Esperan." Eagle and East Texas are both based in Houston. East Texas also has an exclusive on Walt Disney Home Video's Spanish-language programming.

WINDHAM HILL is releasing a 90-minute concert video of the label's top artists on laserdisk. Among those featured will be Will Ackerman, Shadowfax, Michael Hedges, and Scott Cossu. The label entered into a production agreement with director Stanley Dorfman and the production company Visual Eyes to create the as-yet-untitled disk. Dorfman's credits include helming the U.K. shows "Top Of The Pops" and "In Concert."

NEEDLEWORK goes under the home video spotlight via a production done jointly by Zink Entertainment and 3M Co. The videos are part of The Scotch Craft Collectors Edition Series and are in four parts, each list-priced at $19.95. Marketing will be done through video stores, department stores, and mail order. Star of the show is Erica Wilson, who has published 15 books on needlecraft and is described by the companies as "the first lady of needlework." The program is being shot on location in Manhattan and on Nantucket Island, Mass.

WESTERN CLOTHING is being used by Republic Home Video as part of its "Western Corral" promotion, which runs through the end of September. Retailers who buy eight of the company's westerns will get a free "authentic long-handled pullover." The titles spotlighted in the promotion include "Johnny Guitar," "Ride The Wind," and "Bonanza." A price reduction from $39.95 to $19.95 will be part of the promotion. Distributors and consumers will also be able to get the pullover. Any distributor salesperson who moves more than 25 units will get a free shirt; consumers will be able to buy the $19.95 item for $11.95 with a proof-of-purchase seal.

TONY SEIDMAN

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard.

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
			★★ NO. 1 ★★					
1	1	11	THE #1 VIDEO HITS ▲	Arista Records Inc MusicVision 6 20631	Whitney Houston	1986	SF	14.95
2	2	11	DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
3	6	7	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
4	4	13	I CAN'T WAIT	RCA Video Prod. Inc MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
5	5	13	ROCK ME FALCO	A&M Records Inc A&M Video 6-21015	Falco	1986	SF	19.95
6	10	3	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl Atlantic Video 50111-3-5	Genesis	1986	C	24.98
7	14	7	BROTHERS IN ARMS	Warner Bros. Inc Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
8	8	9	RIPTIDE	Island Records Inc MusicVision 6-20635	Robert Palmer	1986	SF	14.95
9	9	41	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co MGM/UA Home Video 300302	Various Artists	1983	D	29.95
10	7	19	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc U.S.A. Home Video 312847	Patti LaBelle	1986	C	29.95
11	18	3	FAT BOYS ON VIDEO: BRR, WATCH 'EM!	Sutra Records, Inc MCA Disc. Corp. 80382	The Fat Boys	1986	SF	19.95
12	13	45	NO JACKET REQUIRED ●	Atlantic Records Inc Atlantic Video 50104	Phil Collins	1985	SF	19.98
13	3	41	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3 38105	Madonna	1985	C	29.98
14	11	9	FUEL FOR LIFE	CBS Video Music Enterprises CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
15	12	5	THE MAKING OF GTR	Arista Records Inc MusicVision 6 20633	GTR	1986	D	19.95
16	NEW▶		BACK IN BLACK	RCA Video Prod. Inc MusicVision 60661	Whodini	1986	SF	14.95
17	NEW▶		VIDEO HOOPLA	RCA Video Prod. Inc MusicVision 60278	Starship	1986	SF	14.95
18	NEW▶		DEEP END	Atlantic Records Inc Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98
19	16	13	IMAGINE	Picture Music Intl Sony Video Software R0429	John Lennon	1986	D	29.95
20	15	29	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl Sony Video Software 96W50128 00127	John Lennon	1986	C	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,0[illegible] $1.2 million for non theatrical made for home video product, 25,000 or $1 million for music video product). ▲ RIAA platinum certification for theatrical [illegible] titles of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non theatrical made for home video product, 50,000 units [illegible] of $2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail [illegible] nontheatrical titles. SF short form. LF long form. C concert. D documentary.

Fast Forward

BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

The Picturephone is here! Sort of.

After attempts dating as far back as the '20s, a telephone capable of transmitting pictures of callers has finally come to market in the form of the $1,500 model LU-1000. It was developed by Luma Telecom, a Santa Clara, Calif.-based subsidiary fully owned by Mitsubishi Electric. Unlike the futuristic marvels of past World's Fairs, the LU-1000 does not transmit live, moving images. Rather, it allows callers to send black-and-white still pictures via a MODEM, existing telephone wires, and a hard-copy printer. Considering the potential embarrassment factor of continual live-picture transmission, the LU-1000's discretion could alone ensure Luma Telecom's success in a market in which the apex so far has been closed-circuit doorbell intercoms.

Videophones, aka Picturephones, have piqued public interest since at least 1879, when a cartoonist for Punch, the London weekly magazine, envisioned a "telephonoscope." The first public demonstration of such a fanciful device took place on April 7, 1927, in Washington, D.C., when Herbert Hoover, then secretary of commerce, spoke with and saw AT&T president Walter S. Gifford in New York City. Like the Luma Telecom Videophone, this prototype—developed by General Electric—transmitted images over telephone wires.

Most people were introduced to the concept of the Picturephone by AT&T's much-publicized demonstration at the 1964 New York World's Fair. Truly a product of the space age, with sleek, curvilinear plastic styling and a tucked-away camera eye, this modern Picturephone also never progressed beyond the prototype stage. After the development of fiber optics, AT&T and ITT began work in the late '70s on two-way TV systems that evolved into today's business teleconferencing systems.

In the '80s, Warner Communications decided to give the Picturephone a try. In 1984, when it sold off its computer/video game company, Atari, Warner kept the Ataritel Videophone division. Ataritel had been established in 1981 to develop a Picturephone; this bit of R&D eventually acquired the code name "Project Eagle." In late 1984, Warner sold the Videophone technology to Mitsubishi Electric, which established Luma Telecom. This past April, Luma Telecom made its Videophone public. Two patents have been filed on it and are pending, according to Stan Zawadowicz, Luma Telecom president and CEO.

The LU-1000 is a desk-top telephone/MODEM/videocamera/monitor/hard-copy printer. The screen measures 3 ½ inches diagonally. Generally used in split-screen fashion, the right-hand portion of the screen displays to the caller a live, moving, personal image. This image is adjustable to three sizes,

(Continued on next page)

The Windham Hill Video Gift Set

Sell the gift of sight and sound

The Windham Hill Videos bring Windham Hill's music beautifully to life on four visually dynamic, stereo hi-fi videocassettes – "Water's Path," "Western Light," "Autumn Portrait," and "Winter."

Audio and video lovers around the world have added The Windham Hill Videos to their collections for $29.95 each. And now, just in time for the holidays, we've created this special gift box that includes all four videos for only $99.95.* That's a big savings of almost $20 dollars over their individual prices!

Earn some beautiful holiday profits in your store with The Windham Hill Video Gift Set. Contact your authorized Paramount Home Video Distributor today.

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*Special gift set and price available only while supplies last. Price may vary in Canada.

New World Adds Another Country With U.K. Setup

LONDON New World Pictures, founded in 1970 by filmmaker Roger Corman, is launching its own U K video operation this fall. The move will mark the first time the company has had a label identity outside North American markets

According to Lawrence Wollin, managing director of New World Pictures (U K.), the launch is the first stage of a campaign that will see the company "start building its share of the theatrical and video markets, not only in Britain but also in other key European territories."

First product will appear in September, backed by a six-figure launch budget, with subsequent releases at the rate of three or four a month. First titles will include "Godzilla," "Translyvania 6-5000," and "Knights Of The Big City." U K. independent distributor Entertainment In Video will handle sales and distribution under an exclusive longterm deal negotiated by New World Video president Paul Colberg, but the company will look after its own marketing. Retail price will be about $60.

Says Wollin, "Our product policy will be one of unpretentious, commercial, mass-appeal films supported by major marketing and promotional spends. The U K. video market has undergone some fairly serious growing pains during the past two or three years but has now settled down to a new, vibrant and healthy base from which the market overall is going to grow. That's why we feel the time is right to move into the market on a much more committed basis than in the past."

Since its takeover by a new management team in February 1983, New World has expanded rapidly. New World Television was set up in November of that year, and New World Video USA the following fall. Besides ranking as a leading U S producer of independent movies, the company also markets specialist made-for-video product, including educational and children's programming.

FAST FORWARD

(Continued from preceding page)

from postage stamp size up to the wallet photo size (1¼ by 1½ inches). The left-hand side displays either a blank screen or, at the other party's discretion—and also depending on whether the recipient of the call has a Picturephone—a still picture of the other party Individual hard copies or prints can be sent via the MODEM to a printer at the other end; according to the company, this takes from 1½ to 5½ seconds The LU-1000 can also interact with ordinary telephones.

The LU-1000 is being consumer-marketed more aggressively than any predecessor The main distribution outlet is through the direct-sale organization and catalog house The Sharper Image. Other outlets, according to Zawadowicz, include GTE for the Northwestern states, Macy's, Bambergers, and Abraham & Strauss in the Northeast, and Burdines in Florida

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STREET DATE...OCTOBER 14, 1986!

*Suggested Retail Price. Sale Ends January 31, 1987. WALT DISNEY HOME VIDEO

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Bears Bring Football Secrets To Home Market

BY MOIRA McCORMICK

CHICAGO Chicago Bears quarterback Jim McMahon is the featured performer in "No Guts, No Glory: Winning Football," a 60-minute home video release from United Media Productions of Nashville. The $29.95 cassette is scheduled to be released this month.

According to United Media's Bill Wade, executive producer of "No Guts, No Glory," the program was produced in association with Sports 2000, a Washington, D.C.-based distribution and marketing corporation, and is licensed for sale by NFL Properties. It is being distributed overseas by the British firm E.M. Sports Video. Wade adds that a domestic distributor is close to being secured.

Wade says the British distribution deal was sought largely as a result of the interest generated by the recent Chicago Bears-Dallas Cowboys exhibition game in London. He projects overseas sales of 10,000-20,000 units, and domestic sales of 75,000-100,000, "a great deal of them in the Chicago area."

Wade describes "No Guts, No Glory" as an "instructional entertainment video" centering on McMahon's philosophy of what makes winning football. Other stars of the game featured in the program are Chicago Bears place kicker Kevin Butler (the NFL's leading scorer last season), all-pro center Jay Hilgenberg, and receiver Tim McGee; Dallas Cowboys coach Tom Landry; former Washington Redskins quarterback Sonny Jurgenson; and Wade's father, Bill Wade Sr., who quarterbacked the Bears in their 1963 championship season. The video was shot at the Bears' training camp in Lake Forest, Ill., at the Cowboys' training camp in Thousand Oaks, Calif., and at RFK Stadium in Washington. It was directed by Dave Thompson, who also directed the Bears' platinum-certified music video, "The Super Bowl Shuffle."

In addition to live footage from the 1985 season, including the Super Bowl, "No Guts, No Glory" features muscle-building exercises and demonstrations of techniques for improving football skills. The video is "semi-scripted, but mostly it's off-the-cuff McMahon," says Wade.

The cassette will be marketed to home viewers, Bears fans in particular, and such special-interest groups as high-school and college coaches and athletes. Direct-response television ads will run during Bears games, with print ads a part of the package.

"No Guts, No Glory" will be available through mail order and at the retail level. "We're targeting bookstores," says Wade. "NFL Properties is providing a marketing network through sports stores and other outlets which carry their product."

"No Guts, No Glory" is the first home video release produced by United Media. Other United Media home video programs in [illegible] 'Model M[illegible]

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Rhone Drops Biz Career For Top Spot At Atlantic

BY NELSON GEORGE

NEW YORK Today Sylvia Rhone could be sitting in the office of a major lending institution, making decisions on mortgages and overseas investments. After graduating from the Univ. of Pennsylvania's prestigious Wharton School of Business with a B.S. in economics, Rhone was accepted into the mansgement training program at Banker's Trust with an eye toward a career in finance and banking.

But within a year, Rhone knew "I wasn't gonna fit into that world." So she took a $10,000-a-year pay cut to accept a job at Buddah Records and began a record industry career that recently landed her in the position of vice president/general manager of black music operations for Atlantic Records, making her one of the few women who have responsibility for coordinating promotion, merchandising, marketing, and a&r functions for a wing of a major label.

Rhone downplays the significance of being a woman in a position most often held by men. "I'm not looking at it as being a woman in a man's job, but as being simply the best person for the job," she says. "I'm here to make and promote hit music. That's not a matter of gender." However, Rhone adds that "hopefully my having this job will open the door for other women and the minds of the men at these companies."

The Atlantic executive has no horror stories to tell about working with men in the industry. While some women have run into a career roadblock in the form of the all-male "old boy's network," Rhone says, "I always thought that I was one of the boys. I never got involved personally with any of the men I dealt with professionally. But many men involved with my career contributed to my success." Among those she cites as being supportive are current and former Elektra black promotion heads Primus Robinson and Greg Peck (now at Island), respectively, and her Atlantic predecessor, Hank Cauldwell (now at Solar).

A crucial experience in her career, according to Rhone, was a year spent working for the now-defunct Bareback label. "The company only had one record, and I spent a year traveling around promoting the record and making contacts," she recalls. "That's where I got my hard knocks and met radio people around the country. The older DJs were very fatherly to me, and I'm close to many of them to this day." After Bareback's demise, Rhone moved on to ABC Records, where she worked from 1976-78, then to Ariola, from 1978-79, and to a six-year stint with Elektra in various capacities before joining Atlantic in 1975 as a director of national promotion for the black music division.

The change from a promotional role to one coordinating the efforts of various departments at Atlantic has been a refreshing change for Rhone. "In promotion you're so consumed with getting a No. 1 record that you're not always aware of what that No. 1 translates into for the company's bottom line," she says. "Now I sit in on weekly lawyers' meetings discussing royalties and contracts. I see how the marketing and promotional efforts interact. I feel my knowledge is growing, and that excites me."

Goal No. 1 at Atlantic's black division is "to continue building the fresh image for Atlantic that Hank [Cauldwell] started. We trimmed the roster, and that has given us room to bring in more artists. I'm looking to hire two a&r staffers, a younger person and someone more seasoned. Overall, I'm interested in emphasizing quality control. We may put out less product, but what product we do put out will be very, very good." She is pleased with the strong showings of Jean Carne and Levert and is looking forward to a very active fall, with records coming from the System, Shannon, and new signee Curtis Hairston. "Now is a good time to break new black artists. Your household names are still there, but if you look at the charts you see many young artists selling well in the black and pop markets."

THE RHYTHM & THE BLUES

by Nelson George

PAUL SIMON'S new Warner Bros. album, "Graceland," will provide a fascinating test of black radio's political and musical sensibilities. The album is a genuine blend of American and South African music that suggests a possible future direction for international pop music.

Instead of hiring session musicians to duplicate the sounds of South Africa's black community, Simon chose, in the face of the cultural boycott, to travel to Johannesburg and record with local musicians. That makes the music ring with authenticity, but also brings up the question of whether Simon's efforts are "politically correct."

Paul Simon raises questions about South Africa

The basic tracks for "Graceland" were cut in Johannesburg in February with a number of South African musicians, including the amazing 10-member a cappella vocal group **Ladysmith Black Mambazo** (six bass voices, doo-wop fans!), the female vocal group **M.D. Shirinda & the Gaza Sisters**, the band **Stimela**, and two extraordinary musicians: guitarist **Chikapa "Ray" Phiri** and bassist **Baghiti Khumalo**. In working and traveling in South Africa, Simon had no contact with the government and sought none. What is interesting is that, unknown to Simon, the members of the local black musicians' union met and discussed his visit, looking at the political and economic consequences of working with an American pop star. In spite of the cultural boycott, the musicians voted to cooperate, in the belief that the collaboration with Simon would help expose the music and shed some light on the culture behind apartheid's walls.

Simon paid the musicians triple union scale in U.S. dollars and shared songwriting credits on all of the songs with his various African collaborators. That was not a totally charitable move, since much of the material was based on musical ideas Simon first heard on an album called "Gumboots: Accordion Jive Hits Vol. II." What drew him to South Africa was his desire to work in various South African styles (gumboots, sotho traditional, township jive) in an environment that would be comfortable for the players—many of whom knew little English, and most of whom knew nothing of Simon's career.

The resulting music is some of the most beautiful to be released by a major American recording artist in some time. Though none of the tracks are instant urban radio fodder, two songs featuring Ladysmith Black Mambazo—"Diamonds On The Soles Of Her Shoes" and the a cappella gem "Homeless," with lead vocals by **Joseph Shabalala**—could find a home on some progressive "Quiet Storm" formats. "Homeless," a subtly political message song in four sections, is as good as anything Simon's ever done.

As of this writing, no members of the anti-apartheid movement have commented on the record. They may have problems with Simon's violation of the cultural boycott, feeling it sets a bad precedent. If so, they have a point, one that will surely trouble those committed to the overthrow of the South African government. Yet it is hard to deny that "Graceland" *is* a major event; that some of the musicians who worked on the album (Ladysmith, Baghiti Khumalo) are now sure to find plenty of work in the U.S. and Europe; and that "Graceland" will shine a light on South African music that will reveal to the world a varied, fertile music community.

SHORT STUFF: Noted songwriter **Lala** ("You Give Good Love" for **Whitney Houston**, "Show Me" for **Glenn Jones**) is graduating to production with a number of projects. She just produced four tracks (three of which she wrote) on Jones' new RCA album, four for **Johnny Gill's** next Atlantic album, and two for a new MCA act, **Giorgio**. The Arista artist expects her solo debut to be ready in early 1987. Columbia's **Full Force** will be working with Lala on four songs for her album . . . EMI America has serviced black radio with a four-song 12-inch featuring cuts from the soundtrack of the film "About Last Night," including **Michael Henderson's** "'Til You Love Somebody," **Jermaine Jackson's** "Words Into Action," **Sheena Easton's** "So Far So Good" (produced by **Narada Michael Walden**), and **John Oates'** "(She's The) Shape Of Things To Come" . . . There's a great new dance compilation album on Atlantic, "Dance Trax," featuring tasty remixes of **Shannon's** "Let The Music Play," **Steve Arrington's** "Dancing In The Key Of Life," **Yes'** "Owner Of A Lonely Heart," **C-Bank's** "One More Shot," and the **System's** "You Are In My System" . . . Speaking of Atlantic, it's nice to see that the label has decided to reissue **Ben. E. King's** "Stand By Me," following the attention it has received due to the **Rob Reiner** film of the same name.

Eddy Grant is back with a new Portrait album, "Born Tuff" . . . **Kashif**, who wrote one **George Benson** hit, "Inside Love," has produced a new Benson cut, "Secrets Of The Night," for his Warner Bros. album "While The City Sleeps." The song marks the first collaboration between Kashif and another of the industry's finest keyboardists, **Greg Phillinganes**. **Tommy LiPuma** handled two songs on the album, aided by **Robbie Buchanan**, including the single "Kisses In The Moonlight." Narada Michael Walden and his crew at Perfection Light Productions supervised five songs . . . **Aretha Franklin** is the honorary chairwoman of the third annual Harvest Ball in Detroit The Oct. 11 event is a benefit for the American Cancer Society.

BMA Searches For New Talent

NEW YORK The Black Music Assn.'s New York chapter is holding a contest called "Search for the Stars of Tomorrow." It will take place at 7 p.m. on Thursday (11) at RCA Studios, 110 W. 44 St., studio A. The first-place winner will receive $500 and a trip to Miami Beach to represent the New York chapter in the national competition, which will take place during the BMA conference, Oct. I-5. Among the judges will be producers-performers Paul Laurence and Lala as well as Skyy member Denise Crawford, Elektra black a&r director Scott Folks, and MCA black a&r director Timmy Regisford. Admission is $5. For more information call 212-873-7668.

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

96 REPORTERS

			NEW ADDS	TOTAL ON
MELBA MOORE/FREDDIE JACKSON	A LITTLE BIT MORE	CAPITOL	28	64
STACY LATTISAW	NAIL IT TO THE WALL	MOTOWN	19	37
THE HUMAN LEAGUE	HUMAN	A&M	18	20
THE DAZZ BAND	WILD AND FREE	WARNER BROS	18	29
JEAN CARNE	FLAME OF LOVE	OMNI	17	27

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one stops reporting to Billboard. The full panel of reporters is published periodically as changes are made or is available by sending a self addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

128 REPORTERS

			NUMBER REPORTING
KENNY G	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	ARISTA	24
GREGORY ABBOTT	SHAKE YOU DOWN	COLUMBIA	22
TINA TURNER	TYPICAL MALE	CAPITOL	20
GEORGE BENSON	KISSES IN THE MOONLIGHT	WARNER BROS	15
L.A. DREAM TEAM	NURSERY RHYME	MCA	14

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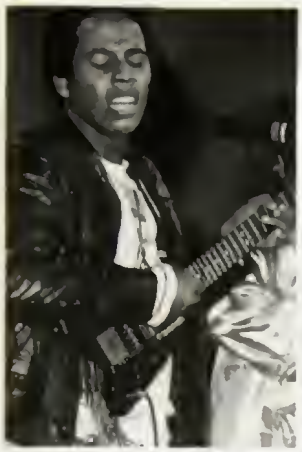

Reggae Legacy. Bob Marley's son Ziggy recently played New York's Felt Forum, performing several of his late father's classics as well as new material. (Photo: Chuck Pulin)

'Harlem Hit Parade' Gears For 2nd Year

NEW YORK "Harlem Hit Parade," a 26-part nationally syndicated radio series documenting the history of r&b, is now in production for its second year, with former Atlantic star Ruth Brown serving as host.

Written and produced by Karen Jefferson and Felix Hernandez and funded by grants from the Corp. for Public Broadcasting through National Public Radio's Satellite Program Development Fund, the series attempts to tell the history of black popular music in America through the words of its creators. Among the many r&b artists narrating the program will be the Four Tops, Ben E. King, the Shirelles, the Dells, Bobby "Blue" Bland, the Moonglows, the Supremes, and the late Joe Turner. In addition, the "Harlem Hit Parade" will pay tribute to Jackie Wilson, Esther Phillips, and Otis Redding.

Brown had Atlantic's first No. 1 Billboard hit, "Teardrops From My Eyes," in 1950. Later, she had No. 1s with "5-10-15 Hours" and "Mama He Treats Your Daughter Mean." Recently, she starred in a musical staged in Paris called "Black And Blue," and she has appeared on the NBC prime-time series "Hello Larry," with McLean Stevenson.

For more information, contact "Harlem Hit Parade," P.O. Box 339, Village Station, New York, N.Y. 10014; 718-745-4273.

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BY FRED BRONSON
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WHEN IT RAINS IT POURS . . .

"THUNDER AND LIGHTNING" TB 889

by

Miss Thang

AND

"JEALOUSY" TB 884

by

Club Nouveau

TOMMY BOY

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Compiled from a national sample of retail store and one stop sales reports and radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL)
1	4	9	9	★ ★ NO. 1 ★ ★ **(POP POP POP POP) GOES MY MINT** 1 week at No. One R JOHNSON W RAGLIN (G LEVERT, M GORDON)	LEVERT ATLANTIC 7 89389
2	1	2	12	**AIN'T NOTHIN' GOIN' ON BUT THE RENT** G GUTHRIE (G GUTHRIE)	◆ GWEN GUTHRIE POLYDOR 885 106 7 POLYGRAM
3	3	5	13	**ALL CRIED OUT** FULL FORCE (FULL FORCE)	◆ LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA 38 05844
4	5	11	9	**THE RAIN** V BELL, R SIMMONS (V BELL)	◆ ORAN "JUICE" JONES DEF JAM/CBS 38 06209 COLUMBIA
5	2	1	10	**LOVE ZONE** W BRATHWAITE, B EASTMOND (B EASTMOND, W BRATHWAITE, B OCEAN)	◆ BILLY OCEAN JIVE 1 9510 ARISTA
6	9	17	6	**WHEN I THINK OF YOU** J JAM, T LEWIS (J HARRIS III, T LEWIS, J JACKSON)	◆ JANET JACKSON A&M 2855
7	6	7	9	**DANCING ON THE CEILING** L RICHIE, J CARMICHAEL, M MCKEE, C ROS, M LEONCHINI	◆ LIONEL RICHIE MOTOWN 1843
8	16	29	5	**WORD UP** C BLACKMON II, BLACKMON, T JENKINS	CAMEO ATLANTA ARTISTS 884 933 7 POLYGRAM
9	11	15	7	**WALK THIS WAY** R SIMMONS, R RUBIN, S TYLER, J PERRY)	◆ RUN D.M.C. PROFILE 5112
10	10	13	9	**ONE LOVE** L SMITH, J HUTCHINS, L SMITH	◆ WHODINI JIVE 1 9507 ARISTA
11	14	22	7	**COUNT YOUR BLESSINGS** N ASHFORD, V SIMPSON (N ASHFORD, V SIMPSON)	ASHFORD & SIMPSON CAPITOL B 5598
12	17	24	7	**LOVE ALWAYS** B BACHARACH, C BAYER SAGER (B BACHARACH, C BAYER SAGER, B ROBERTS)	◆ EL DEBARGE GORDY 1857 MOTOWN
13	7	3	12	**GIVE ME THE REASON** L VANDROSS, L VANDROSS, M ADDERLEY JR.)	◆ LUTHER VANDROSS EPIC 34-06129
14	22	28	7	**THE MIDAS TOUCH** M CALLOWAY, MIDNIGHT STAR (B WATSON, J WILLIAMS)	MIDNIGHT STAR SOLAR 69529 ELEKTRA
15	12	6	14	**SWEET LOVE** M J POWELL (A BAKER, L A JOHNSON, G IBAS)	◆ ANITA BAKER ELEKTRA 7 69557
16	30	39	4	**EARTH ANGEL (FROM "THE KARATE KID, PART II")** E PERPEN, C WILLIAMS, D WILLIAMS)	NEW EDITION MCA 52905
17	27	35	6	**I'M FOR REAL** H HEWETT, S CLARK, JH HEWETT, S CLARK)	◆ HOWARD HEWETT ELEKTRA 7 69527
18	20	27	8	**SOWETO** J OSBORNE, H STUART, P MOORE, S.F. MUSKER, JH STUART, E LAMERS, F MUSKER)	JEFFREY OSBORNE A&M 12190
19	26	33	6	**I WANNA BE WITH YOU** L BEVERLY, D BEVERLY)	MAZE FEATURING FRANKIE BEVERLY CAPITOL 5599
20	21	23	10	**GIVING MYSELF TO YOU** H WATKINS, G JONES, H WOLINSKI)	GLENN JONES RCA 14395
21	19	20	8	**ALL THE WAY TO HEAVEN** D BELL, O COTTON, D E EPPS)	DOUG E. FRESH REALITY, DANYA 264 FANTASY
				★ ★ ★ POWER PICK/SALES ★ ★ ★	
22	32	37	6	**LADY SOUL** P BURNETTA, M CHUDACOFF (B HOLDEN)	THE TEMPTATIONS GORDY 1856 MOTOWN
23	18	19	9	**ANOTHERLOVERHOLENYOHEAD** PRINCE & REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION PAISLEY PARK 7 28620 WARNER BROS.
24	24	25	9	**FOOL'S PARADISE** L WILSON, M MORGAN (L WILSON, M MORGAN)	MELI'SA MORGAN CAPITOL 5600
25	8	8	10	**OH, PEOPLE** R PERRY (B ROBERTS, A GOLDMARK)	◆ PATTI LABELLE MCA 52877
26	13	4	15	**DO YOU GET ENOUGH LOVE** B SIGLER (B SIGLER, B GAMBLE)	◆ SHIRLEY JONES PIR 50034 MANHATTAN
27	31	31	7	**ROACHES** R PARR (R PARR, J KING)	BOBBY JIMMY AND THE CRITTERS MACOLA 0924
28	34	40	6	**CAN'T WAIT ANOTHER MINUTE** R J BURGESS, S SHEROAN, P CHITEN)	FIVE STAR RCA 14421
29	28	30	11	**PRIVATE NUMBER** D POWELL, D IRVIN, J KNIGHT, A ZIGMAN, J KNIGHT, A ZIGMAN)	◆ THE JETS MCA 52848
30	35	38	10	**PASSION FROM A WOMAN** R JAVIS, N MAULDIN, P MAULDIN, R JACKSON, L JACKSON, T SCOTT, R STIGER)	KRYSTOL EPIC 34-06046
31	15	12	13	**TEMPORARY LOVE THING** FULL FORCE, J B MOORE, R FORD JR. (FULL FORCE)	◆ FULL FORCE COLUMBIA 38 06116
32	25	21	10	**LOVE OF A LIFETIME** G GARTSIDE, D GAMSON, A MARDIN (G GARTSIDE, D GAMSON)	◆ CHAKA KHAN WARNER BROS. 7 28671
33	41	46	5	**SHAKE YOU DOWN** G ABBOTT (G ABBOTT)	◆ GREGORY ABBOTT COLUMBIA 38 06191
34	38	42	8	**ALWAYS** R DIAMOND (R DIAMOND, J INGRAM)	◆ JAMES INGRAM QWEST 28669 WARNER BROS.
35	40	45	6	**KISSES IN THE MOONLIGHT** N M WALDEN (N M WALDEN, P GLASS, J COHEN)	GEORGE BENSON WARNER BROS. 7 28640
36	33	16	17	**CLOSER THAN CLOSE** G WASHINGTON JR. (T PRICE)	JEAN CARNE OMNI 7 99531 ATLANTIC
37	46	65	3	**TYPICAL MALE** J BRITTEN, T BRITTEN, G LYLE)	TINA TURNER CAPITOL 5615
38	23	14	11	**BORROWED LOVE** J JAM, T LEWIS, T LEWIS, J HARRIS III)	◆ THE S.O.S. BAND TABU A 06068 EPIC
39	48	55	6	**STAY A LITTLE WHILE, CHILD** N MAULDIN, J MOORE, R FORD JR., E PEPPER)	◆ LOOSE ENDS MCA 23635
40	29	10	13	**LOVE THE ONE I'M WITH (A LOTTA LOVE)** RACHEL FERRELL, RAGINE, FELDMAN)	◆ MELBA MOORE & KASHIF CAPITOL 5577
41	36	26	21	**RUMORS** J KING, D FOSTER (M THOMPSON, M MARSHALL, A HILL)	TIMEX SOCIAL CLUB JAY 7001
42	49	54	4	**REACTION** D CONLEY (D CONLEY, D TOWNSEND, B JACKSON)	REBBIE JACKSON COLUMBIA 38 06197
43	51	60	3	**WHAT DOES IT TAKE (TO WIN YOUR LOVE)** [illegible]	KENNY G. ARISTA 9516
44	45	53	4	**ONE PLUS ONE** R HALPIN, A LONEY, R HALPIN, J DANIELS)	FORCE M.D.'S TOMMY BOY 7 28619 WARNER BROS.
45	52	63	4	**HEAVEN IN YOUR ARMS** [illegible]	R.J.'S LATEST ARRIVAL MANHATTAN 50040
46	37	18	12	**SWEET FREEDOM (THEME FROM RUNNING SCARED)** R TEMPERTON (R TEMPERTON, M BRAUER, N DEMUS, R TEMPERTON)	◆ MICHAEL MCDONALD MCA 52857
47	47	52	5	**DUKE IS BACK** G SPELLS, S BROWN, T BROWN)	RAPPIN DUKE JAMMY BOY 001
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
48	68	—	2	**A LITTLE BIT MORE** G MCFADDEN, M FADDEN, V ITALL MCKINNEY)	MELBA MOORE & FREDDIE JACKSON CAPITOL 15256
49	58	—	2	**JEALOUSY** J KING, D FOSTER, T MCELROY) J KING, D FOSTER, T MCELROY)	CLUB NOUVEAU TOMMY BOY TB 884
50	54	58	6	**WRAPPED AROUND YOUR FINGER** J ELLIS, C ELLIS)	YARBROUGH & PEOPLES TOTAL EXPERIENCE T 24421 RCA
51	50	50	7	**NURSERY RHYME** L.A. DREAM TEAM, M HERISON, R ANTHONY)	◆ L.A. DREAM TEAM MCA 23629
52	42	41	10	**POINT OF NO RETURN** J SMITH, W WRITZ, J SMITH, V DAY)	◆ NU SHOOZ ATLANTIC 7 89392
53	56	61	12	**WHAT'CHA GONNA DO** C WALLERT, L WELCH, D FRANK)	O.C SMITH RENDEZVOUS 1019
54	59	72	3	**OLO FRIENO** T BELL, T BELL, L CREED)	PHYLLIS HYMAN PIR 50031 MANHATTAN
55	57	67	4	**YOU ARE EVERYTHING** M EAVES III, J WILLIAMS, J WILLIAMS, M EAVES III)	JAMES (O TRAIN) WILLIAMS COLUMBIA 38-06256
56	44	32	17	**YOU SHOULD BE MINE (THE WOO WOO SONG)** R PERRY, A GOLDMARK, B ROBERTS)	◆ JEFFREY OSBORNE A&M 2814
57	62	73	3	**L IS FOR LOVER** N ROGERS (D GAMSON, G GARTSIDE)	AL JARREAU WARNER BROS. 7 28686
58	61	71	4	**FRIENDS AND LOVERS** Y DESSEA (P GORDON, J GRUSKA)	CARL ANDERSON & GLORIA LORING CARRERE 4-06122 EPIC
59	64	—	2	**JODY** N M WALDEN (J STEWART, N M WALDEN, J COHEN)	JERMAINE STEWART ARISTA 1 9476
60	43	43	9	**MAN SIZE LOVE (FROM 'RUNNING SCARED')** R TEMPERTON, D PLOZA, PHEBE SNOW (N TEMPERTON)	◆ KLYMAXX MCA 52841
61	39	34	11	**DISTANT LOVER** R BENATAR, G SENGISES (M GAVE, G FUGUA, S GREEN)	THE CONTROLLERS RCA 52865
62	67	83	3	**ALL OF MY LOVE** L WILSON, M MORGAN (L WILSON, M MORGAN)	GENOBIA JETER RCA 14415
63	63	70	4	**LOOK WHAT'S SHOWING THROUGH** M COLOMBIER, M FRANKLIN (E HYMAN)	RODNEY FRANKLIN COLUMBIA 38-06203
64	65	—	2	**HUNGRY FOR YOUR LOVE** HANSON DAVIS, HANSON DAVIS, MANTRONIX)	HANSON & DAVIS FRESH 7 RF 5
65	55	49	9	**RING RING** C DEARMOND (C CLARK)	THE TMP BAND CRITIQUE GOLDEN BOY 8515 CRITIQUE
66	70	—	2	**THERE'S JUST SOMETHING ABOUT YOU** B WILLIAMS, L BALL (B WILLIAMS)	BEAU WILLIAMS CAPITOL 5611
67	71	80	4	**HEADLINE NEWS** W BELL, A BURROUGHS (W BELL, A BURROUGHS)	WILLIAM BELL WILBE 86-204 ICHIBAN
68	72	79	4	**CAN'T GIVE HER UP** P ADAMS (R SKIPWORTH, P TURNER)	SKIPWORTH & TURNER WARNER BROS. 7 28695
69	75	—	2	**TEN WAYS OF LOVING YOU** F L PITTMAN, D WILLIAMS, P GLASSI	LENNY WILLIAMS NOB HILL 970 FANTASY
70	74	—	2	**TWO OF HEARTS** J JAMES (S WARR, J ST JAMES)	◆ STACEY Q ATLANTIC 7 89387
71	80	—	2	**BELIEVE IT OR NOT** D NAKAMOTO (B GRIFFIN, D NAKAMOTO)	BILLY GRIFFIN ATLANTIC 7 89374
72	69	69	7	**HOW CAN WE BE WRONG** T BUTLER (G BAKER, B SMITH, T BUTLER)	TRINERE JAM PACKED 2003
73	73	78	3	**100% PURE PAIN** STOCK AITKEN WATERMAN (STOCK, AITKEN, WATERMAN)	O'CHI BROWN MERCURY 884 886 7 POLYGRAM
74	84	—	2	**S.O.S.** R DAVIS, O CHEATHAM (O CHEATHAM, R DAVIS)	OLIVER CHEATHAM CRITIQUE 8523
75	78	84	3	**DO ME RIGHT** A BECK, R USER, L WEDGEWORTH)	MAIN INGREDIENT [illegible]
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
76	NEW ▶		1	**NAIL IT TO THE WALL** JEFF VEHAN (A RYMAN, S LUNT)	STACY LATTISAW MOTOWN 1859
77	53	36	13	**SAY LA LA** L WHITE (B WRIGHT, C CAMPBELL)	PIECES OF A DREAM MANHATTAN 50038
78	60	44	13	**BANG ZOOM (LET'S GO-GO)/HOWIE'S TEEO OFF** FULL FORCE (FULL FORCE, REAL ROXANNE, H TEE)	REAL ROXANNE WITH HOWIE TEE SELECT 62269
79	NEW ▶		1	**NO HOW, NO WAY** B WATSON, B SWEDEN, R MOORE, R MOORE, A WINBUSH)	RENE & ANGELA MERCURY 7 884 972 7 POLYGRAM
80	66	51	8	**IN THE HOUSE** M MICHAELS, G PROFFITT, D OGRIN, M MICHAELS, G PROFFITT)	THE FAT BOYS SUTRA 043
81	NEW ▶		1	**BROKEN GLASS** G DUKE (G DUKE)	GEORGE DUKE ELEKTRA 7 69524
82	81	64	17	**BABY LOVE** S MAY (S MAY, R RICHARDS, M PESSLER)	◆ REGINA ATLANTIC 7 89417
83	76	76	7	**NOT TONIGHT** D WANSEL, JUNIOR, JUNIOR)	JUNIOR MERCURY 886064 7 POLYGRAM
84	NEW ▶		1	**HOLDING OH** R KEYS, R BROWN (R KEYS, R BROWN)	THE GIVENS FAMILY PJ 542
85	79	82	3	**WONDER WHERE YOU ARE** R RIDDICK, M SEMBELLO (M SEMBELLO, O SEMBELLO)	MICHAEL SEMBELLO A&M 2850
86	77	66	8	**GOOO TO GO** R FRABONI, TROUBLE FUNK (J AVERY, T FISHER, R REED, T REED JR.)	◆ TROUBLE FUNK ISLAND 7 99538 ATLANTIC
87	83	57	14	**HOMEBOY** R JOHNSON, W RAGLIN (S ARRINGTON, J ARRINGTON)	STEVE ARRINGTON ATLANTIC 7 89397
88	82	59	10	**L.O.V.E. M.I.A.** B HARRIS (B HARRIS, R HARRISON)	◆ THE OAZZ BAND GEFFEN 7 28635 WARNER BROS.
89	87	68	9	**WISER AND WEAKER** G MATHESON (D WILLIAMS, R BASALETT)	DENIECE WILLIAMS COLUMBIA 38 06157
90	86	56	17	**GIVIN' IT (TO YOU)** K MILLER, M MILLER, K MILLER)	◆ SKYY CAPITOL 5560
91	85	47	14	**RISING DESIRE** G DUKE (R JONES)	STEPHANIE MILLS MCA 52843
92	92	92	7	**WALK LIKE A MAN (FROM "A FINE MESS")** R JAMES (B BOWIE, B DIAMOND)	◆ MARY JANE GIRLS MOTOWN 1851
93	90	81	11	**HEY GOOO LOOKIN'** G CLINTON, S WASHINGTON (S WASHINGTON, G CLINTON, G SHIDER)	GEORGE CLINTON CAPITOL 5602
94	93	48	16	**BURNIN' LOVE** A Z GILES, B OSBORNE (A Z GILES, B OSBORNE)	CON FUNK SHUN MERCURY 884762 1 POLYGRAM
95	88	62	16	**MINE ALL MINE** L BLACKMON II, BELL)	◆ CA$HFLOW ATLANTA ARTISTS 884733 7 POLYGRAM
96	91	85	10	**GETTING AWAY WITH MURDER** R TITTLEMAN (S SHERRIN, T BRITTEN)	◆ PATTI AUSTIN QWEST 7 28659 WARNER BROS.
97	89	77	7	**YOU CAN'T COME UP HERE NO MORE** G MCGREGOR (M GREGOR, P LEWIS, S TEVA)	SANDRA FEVA KRISMA 1005
98	95	74	22	**NASTY** J JAM, T LEWIS (J HARRIS III, T LEWIS, J JACKSON)	◆ JANET JACKSON A&M [illegible]30
99	97	95	16	**HOLDING BACK THE YEARS** S LEVINE (M SIMPLY RED)	◆ SIMPLY RED ELEKTRA [illegible]64
100	98	96	7	**BETTER WILD (THAN MILD)** [illegible]	[illegible]ASE [illegible]12

◯ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ■ Recording Industry Association Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard. Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	2
2	3	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	3
3	2	LOVE ZONE	BILLY OCEAN	5
4	7	(POP POP POP POP) GOES MY MIND	LEVERT	1
5	9	THE RAIN	ORAN "JUICE" JONES	4
6	6	DANCING ON THE CEILING	LIONEL RICHIE	7
7	10	ONE LOVE	WHODINI	10
8	11	WALK THIS WAY	RUN D M C	9
9	4	GIVE ME THE REASON	LUTHER VANDROSS	13
10	12	SWEET LOVE	ANITA BAKER	15
11	16	WHEN I THINK OF YOU	JANET JACKSON	6
12	24	WORD UP	CAMEO	8
13	18	ROACHES	BOBBY JIMMY AND THE CRITTERS	27
14	21	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	11
15	8	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	26
16	5	OH, PEOPLE	PATTI LABELLE	25
17	25	LOVE ALWAYS	EL DEBARGE	12
18	26	FOOL'S PARADISE	MELISA MORGAN	24
19	15	ALL THE WAY TO HEAVEN	DOUG E. FRESH	21
20	31	THE MIDAS TOUCH	MIDNIGHT STAR	14
21	—	EARTH ANGEL	NEW EDITION	16
22	27	PRIVATE NUMBER	THE JETS	29
23	22	ANOTHERLOVERHOLENYOHEAO	PRINCE & THE REVOLUTION	23
24	28	SOWETO	JEFFREY OSBORNE	18
25	17	CLOSER THAN CLOSE	JEAN CARNE	36
26	23	GIVING MYSELF TO YOU	GLENN JONES	20
27	13	TEMPORARY LOVE THING	FULL FORCE	31
28	34	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	19
29	36	LAOY SOUL	THE TEMPTATIONS	22
30	38	I'M FOR REAL	HOWARD HEWETT	17
31	35	PASSION FROM A WOMAN	KRYSTOL	30
32	40	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	28
33	20	RUMORS	TIMEX SOCIAL CLUB	41
34	14	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	40
35	33	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	56
36	19	BORROWED LOVE	THE S.O.S. BAND	38
37	29	LOVE OF A LIFETIME	CHAKA KHAN	32
38	30	SWEET FREEDOM	MICHAEL MCDONALD	46
39	—	SHAKE YOU DOWN	GREGORY ABBOTT	33
40	37	POINT OF NO RETURN	NU SHOOZ	52

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	(POP POP POP POP) GOES MY MIND	LEVERT	1
2	2	WHEN I THINK OF YOU	JANET JACKSON	6
3	5	THE RAIN	ORAN "JUICE" JONES	4
4	3	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	2
5	6	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	3
6	8	WORD UP	CAMEO	8
7	7	LOVE ALWAYS	EL DEBARGE	12
8	9	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	11
9	4	LOVE ZONE	BILLY OCEAN	5
10	13	I'M FOR REAL	HOWARD HEWETT	17
11	14	THE MIDAS TOUCH	MIDNIGHT STAR	14
12	16	EARTH ANGEL	NEW EDITION	16
13	15	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	19
14	11	SOWETO	JEFFREY OSBORNE	18
15	22	LAOY SOUL	THE TEMPTATIONS	22
16	19	GIVING MYSELF TO YOU	GLENN JONES	20
17	24	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	28
18	21	WALK THIS WAY	RUN D M C	9
19	10	DANCING ON THE CEILING	LIONEL RICHIE	7
20	17	ONE LOVE	WHODINI	10
21	25	ALWAYS	JAMES INGRAM	34
22	12	ANOTHERLOVERHOLENYOHEAO	PRINCE & THE REVOLUTION	23
23	26	ALL THE WAY TO HEAVEN	DOUG E. FRESH	21
24	28	KISSES IN THE MOONLIGHT	GEORGE BENSON	35
25	33	SHAKE YOU DOWN	GREGORY ABBOTT	33
26	20	FOOL'S PARADISE	MELISA MORGAN	24
27	37	TYPICAL MALE	TINA TURNER	37
28	18	LOVE OF A LIFETIME	CHAKA KHAN	32
29	29	PASSION FROM A WOMAN	KRYSTOL	30
30	23	GIVE ME THE REASON	LUTHER VANDROSS	11
31	38	REACTION	REBBIE JACKSON	42
32	34	ONE PLUS ONE	FORCE M.O.'S	44
33	40	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	43
34	32	PRIVATE NUMBER	THE JETS	29
35	39	STAY A LITTLE WHILE, CHILO	LOOSE ENDS	39
36	—	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	45
37	31	SWEET LOVE	ANITA BAKER	15
38	27	OH, PEOPLE	PATTI LABELLE	25
39	—	WRAPPED AROUND YOUR FINGER	YARBROUGH & PEOPLES	50
40	—	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	48

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
CAPITOL	9
MCA	9
WARNER BROS (4)	9
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
Tommy Boy (1)	
ATLANTIC (6)	8
Island (1)	
Omni (1)	
COLUMBIA (7)	8
Def Jam/Columbia (1)	
POLYGRAM	7
Mercury (4)	
Atlanta Artists (2)	
Polydor (1)	
A&M	5
ELEKTRA (4)	5
Solar (1)	
EPIC (3)	5
Carrere (1)	
Tabu (1)	
MOTOWN (3)	5
Gordy (2)	
ARISTA (2)	4
Jive (2)	
MANHATTAN (2)	4
PIR (2)	
RCA (3)	4
Total Experience (1)	
CRITIQUE (1)	2
Critique/Golden Boy (1)	
FANTASY	2
Nob Hill (1)	
Reality/Danya (1)	
TOMMY BOY	2
FRESH	1
ICHIBAN	1
Wilbe (1)	
JAM PACKED	1
JAY	1
KRISMA	1
MACOLA	1
PJ	1
PROFILE	1
RENDEZVOUS	1
SELECT	1
SUTRA	1
ZAKIA	1

BLACK SINGLES A-Z — PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher — Licensing Org.)
Sheet Music Dist.

73 **100% PURE PAIN**
(Terrace, ASCAP)

2 **AIN'T NOTHIN' GOIN' ON BUT THE RENT**
(Dum Di Dum, ASCAP)

3 **ALL CRIED OUT**
(Mokoumba, BMI/My My, BMI/Careers BMI/Willesden, BMI), CPP

62 **ALL OF MY LOVE**
(Fuss, ASCAP)

21 **ALL THE WAY TO HEAVEN**
(Entertaining, BMI/Danica, BMI)

34 **ALWAYS**
(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)

23 **ANOTHERLOVERHOLENYOHEAD**
(Controversy, ASCAP)

82 **BABY LOVE**
(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch Berard, ASCAP/April, ASCAP/Maz Appeal, ASCAP), CPP/ABP

78 **BANG ZOOM (LET'S GO-GO)** / **HOWIE'S TEED OFF**
(Mokoumba, BMI/Willesden, BMI)

71 **BELIEVE IT OR NOT**
(Elliott, ASCAP)

100 **BETTER WILD (THAN MILD)**
(Future Shock, ASCAP/Tease, ASCAP/WB, ASCAP)

38 **BORROWED LOVE**
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)

81 **BROKEN GLASS**
(Myconos, ASCAP)

94 **BURNIN' LOVE**
(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Velvet Joe, BMI)

68 **CAN'T GIVE HER UP**
(Larry Spier, ASCAP)

28 **CAN'T WAIT ANOTHER MINUTE**
(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI), CPP

36 **CLOSER THAN CLOSE**
(Sloopus, BMI/Cold Horizon, BMI), CPP

11 **COUNT YOUR BLESSINGS**
(Nick-O-Val, ASCAP)

7 **DANCING ON THE CEILING**
(Brockman, ASCAP), CPP/CLM

61 **DISTANT LOVER**
(Jobete, ASCAP), CPP

75 **DO MI RIGHT**
(Robert Hill, BMI/Baby Beck, ASCAP)

26 **DO YOU GET ENOUGH LOVE**
(Assorted, BMI/Henry Sweetney, BMI)

47 **DURE IS BACK**
(Tee Girl, BMI/Rap City, BMI)

16 **EARTH ANGEL (FROM "THE KARATE BIO PART II")**
(Dootsie Williams, BMI)

24 **FOOL'S PARADISE**
(Fuss, ASCAP)

58 **FRIENDS AND LOVERS**
(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP)

96 **GETTING AWAY WITH MURDER**
(Rightsong, BMI/Spokojoy, BMI/Chappell, ASCAP)

13 **GIVE ME THE REASON**
(April, ASCAP/Uncle Bonnee's, ASCAP/Dillard, BMI), CPP/ABP

90 **GIVIN' IT (TO YOU)**
(One To One, ASCAP)

20 **GIVING MYSELF TO YOU**
(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner Tamerlane, BMI)

86 **GOOD TO GO**
(Ackee, ASCAP, Maxakidd, ASCAP)

67 **HEADLINE NEWS**
(Azrack, BMI/Date, BMI)

45 **HEAVEN IN YOUR ARMS**
(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)

93 **HEY GOOD LOOKIN'**
(X-O-Skeleton, BMI/Warner Tamerlane, BMI/Our Parents, BMI)

99 **HOLDING BACK THE YEARS**
(April, ASCAP), CPP/ABP

84 **HOLDING ON**
(Wide, ASCAP/Ghali, ASCAP)

87 **HOMEBOY**
(Kongathon, BMI/Motor, ASCAP/Cheyenne, ASCAP)

72 **HOW CAN WE BE WRONG**
(Music Specialists, BMI)

64 **HUNGRY FOR YOUR LOVE**
(Beach House, ASCAP)

19 **I WANNA BE WITH YOU**
(Amazement, BMI)

17 **I'M FOR REAL**
(Labiva, BMI/Nonpareil, ASCAP/Clarke, BMI)

80 **IN THE HOUSE**
(Tools Prayer, BMI/Gordy Groove, BMI)

49 **JEALOUSY**
(Jay Ring IV, BMI)

59 **JODY**
(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI)

35 **KISSES IN THE MOONLIGHT**
(Gratitude Sky, ASCAP/Bellboy, BMI/Where Words, BMI/Collide, BMI)

57 **L IS FOR LOVER**
(WB, ASCAP/Gamson Songs, ASCAP/Joeissance, ASCAP)

22 **LADY SOUL**
(Dream Dealers, ASCAP, Bucha, ASCAP, Aretta, ASCAP), CPP

48 **A LITTLE BIT MORE**
(Bush Burnin, BMI)

63 **LOOK WHAT'S SHOWING THROUGH**
(Blackwood, BMI/ATV, NMI)

12 **LOVE ALWAYS**
(New Hidden Valley, ASCAP/Carose Bayer Sager, BMI/Broozertoones, BMI), CPP

88 **LOVE MIA**
(Dazzberry Jam, ASCAP/Bedazzled, BMI)

32 **LOVE OF A LIFETIME**
(Gamson Songs, ASCAP/WB, ASCAP, Joeissance, ASCAP)

40 **LOVE THE ONE I'M WITH (A LOTTA LOVE)**
(Music Corp. Of America, BMI/Rashid, BMI/Bare Blue, ASCAP), CPP/CLM

5 **LOVE ZONE**
(Zomba, ASCAP), CPP

60 **MAN SIZE LOVE (FROM "RUNNING SCARED")**
(Bodyongs, ASCAP/April, ASCAP, MGM-UA, ASCAP), CPP

14 **THE MIDAS TOUCH**
(Hip Trip, BMI/Midstar, BMI), CPP

95 **MINE ALL MINE**
(Personal, ASCAP/All Seeing Eye, ASCAP)

76 **NAIL IT TO THE WALL**
(Jobete, ASCAP/Perfect Punch, BMI)

98 **NASTY**
(Flyte Tyme, ASCAP)

79 **NO HOW NO WAY**
(A La Mode, ASCAP/WB, ASCAP)

83 **NOT TONIGHT**
(Junior, ASCAP/EMI, BMI)

51 **NURSERY RHYME**
(Bobbco, ASCAP)

25 **OH, PEOPLE**
(Broozertoones, BMI/Nonpareil, ASCAP), CPP

54 **OLD FRIEND**
(Bellboy, BMI/De Creed, BMI)

18 **ONE LOVE**
(Zomba, ASCAP)

44 **ONE PLUS ONE**
(I Boy, ASCAP/Fly Girl, ASCAP/Force M.O., ASCAP)

30 **PASSION FROM A WOMAN**
(Gratitude Sky, ASCAP/Alexandra Kee, BMI)

52 **POINT OF NO RETURN**
(Poolside, BMI)

1 **(POP POP POP POP) GOES MY MIND**
(Tryce, BMI/Fenochi, BMI)

29 **PRIVATE NUMBER**
(Almo, ASCAP/Crimsco, ASCAP/Irving, BMI), CPP/ALM

4 **THE RAIN**
(Def Jam, ASCAP)

42 **REACTION**
(Colgems-EMI, ASCAP)

65 **RING RING**
(Solid Smash, ASCAP/E.J. Garron, ASCAP/Oberdorn, ASCAP)

91 **RISING DESIRE**
(WB, ASCAP/Zubadah, ASCAP)

27 **ROACHES**
(King IV, BMI/Grandma Nands, BMI)

41 **RUMORS**
(King IV, BMI/Danica, BMI)

77 **SAY LA LA**
(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI)

33 **SHAKE YOU DOWN**
(Charles Family, BMI/Ali Bee, BMI/Grabadt, BMI)

74 **S.O.S.**
(Critique, BMI/EMI, BMI)

10 **SOWETO**
(Joe's Songs, ASCAP/T.M., BMI)

39 **STAY A LITTLE WHILE, CHILD**
(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP), CPP

46 **SWEET FREEDOM (THEME FROM "RUNNING SCARED")**
(Bodyongs, ASCAP/April, ASCAP, MGM-UA, ASCAP), CPP

15 **SWEET LOVE**
(Old Brompton Road, ASCAP/Jobete, ASCAP), CPP

31 **TEMPORARY LOVE THING**
(Forceful, BMI/Willesden, BMI)

69 **TEN WAYS OF LOVING YOU**
(Lenton, BMI/Glasshouse, BMI/Above Dell, BMI)

66 **THERE'S JUST SOMETHING ABOUT YOU**
(Beau, Williams, BMI)

70 **TWO OF HEARTS**
(On The Note, BMI/Bug, BMI/Tun Green, AS, AP for Buddies, ASCAP)

37 **TYPICAL MALE**
(WB, ASCAP/Irving, BMI/Total, BMI)

92 **WALK LIKE A MAN**
(Dreamworks, ASCAP/Irving, BMI)

9 **WALK THIS WAY**
(Daksel, BMI/Unichappell, BMI)

43 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**
(Jobete, ASCAP/Stone, BMI), CPP

53 **WHAT'CHA GONNA DO**
(Alam, BMI/Figsikbow, BMI/D Frank, BMI)

6 **WHEN I THINK OF YOU**
(Flyte Tyme, ASCAP)

89 **WISEB AND WEAKER**
(Black Eye, ASCAP/Mandy, BMI/Mighty Mathewson, BMI), CPP

85 **WONDER WHERE YOU ARE**
(WB, ASCAP/Gravity Bancoat, ASCAP)

8 **WORD UP**
(T Man, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP)

50 **WRAPPED AROUND YOUR FINGER**
(Temp Co., BMI)

55 **YOU ARE EVERYTHING**
(CBS, BMI/Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI), CPP/ABP

97 **YOU CAN'T COME UP HERE NO MORE**
(Oversoul, BMI)

56 **YOU SHOULD BE MINE (THE WOO WOO SONG)**
(Nonpareil, ASCAP/Broozertoones, BMI), CPP

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood, CPP
BLM Almo
HM Belwin-Mills

'Video Soul' Takes A Trip

Shows Taped In Virgin Islands

NEW YORK Black Entertainment Television's "Video Soul" program recently taped eight shows in the U.S. Virgin Islands.

The island's divison of tourism invited the music video program down because, according to senior producer Jeff Newman, "the show is overwhelmingly popular" there. As part of the package, the Capitol/Manhattan/EMI family of labels is doing a special promotion for current and upcoming product with "Video Soul."

"During the last year Capitol/-Manhattan/EMI has increased its commitment to 'VideoSoul' through artist promotions, advertising, world premieres, and short-term exclusive videos on BET," says producer Jamie Brown. "We make it a point to nurture our relationship with the labels by providing opportunities like this."

Sweet Songs. ASCAP sponsored a day of gospel concerts as part of *New York's Harlem Week* festivities. The featured performers were ASCAP members Keith Pettus & Friends. ASCAP's Vivian Scott, Esther Green, Ellen Meltzer, and Arthur Fubler (from left) were there to join the celebration.

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard. TOP BLACK ALBUMS™

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Compiled from a national sample of retail store and one-stop sales reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER, DISTRIBUTING LABEL, (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	14	**RUN-D.M.C.** ▲ PROFILE 1217 (8.98) (CD) 5 weeks at No. One	RAISING HELL
2	2	3	23	**ANITA BAKER** ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
3	3	2	17	**BILLY OCEAN** ▲ JIVE JLB 8409 ARISTA (8.98) (CD)	LOVE ZONE
4	4	7	17	**WHODINI** ● JIVE JLB 8407 ARISTA (8.98)	BACK IN BLACK
5	5	4	17	**PATTI LABELLE** ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
6	6	6	29	**JANET JACKSON** ▲² A&M SP 5100 (8.98) (CD)	CONTROL
7	7	5	11	**JEFFREY OSBORNE** A&M SP 5103 (8.98) (CD)	EMOTIONAL
8	8	11	7	**SHIRLEY JONES** PIR ST 53031 MANHATTAN (8.98)	ALWAYS IN THE MOOD
9	9	12	7	**JEAN CARNE** OMNI 90492 ATLANTIC (8.98)	CLOSER THAN CLOSE
10	NEW▶		1	**LIONEL RICHIE** MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
11	10	8	14	**EL DEBARGE** GORDY 6181GL MOTOWN (8.98) (CD)	EL DEBARGE
12	14	21	6	**ORAN "JUICE" JONES** DEF JAM BFC 40367 COLUMBIA	JUICE
13	11	9	31	**MELI'SA MORGAN** CAPITOL ST 12434 (8.98)	DO ME BABY
14	18	32	4	**LEVERT** ATLANTIC 81669 1 (8.98)	BLOODLINE
15	15	14	15	**MIDNIGHT STAR** SOLAR 60454 ELEKTRA (8.98)	HEADLINES
16	16	17	7	**UTFO** SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
17	13	13	76	**WHITNEY HOUSTON** ▲⁸ ARISTA ALB 8212 (8.98) (CD)	WHITNEY HOUSTON
18	21	25	8	**THE TEMPTATIONS** GORDY 6207 GL MOTOWN (8.98)	TO BE CONTINUED
19	19	20	5	**FULL FORCE** COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
20	12	10	18	**THE S.O.S. BAND** TABU FZ 40279 EPIC (8.98) (CD)	SANDS OF TIME
21	23	15	64	**RENE & ANGELA** ● MERCURY 824607 (M) POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
22	17	19	11	**BOB JAMES/DAVID SANBORN** WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
23	20	16	21	**PRINCE & THE REVOLUTION** ▲ PAISLEY PARK 25395 WARNER BROS. (9.98) (CD)	PARADE
24	22	18	8	**PIECES OF A DREAM** MANHATTAN ST 53023 EMI AMERICA (8.98)	JOYRIDE
25	24	36	3	**CHAKA KHAN** WARNER BROS. 25425 (8.98) (CD)	OESTINY
26	29	42	40	**LISA LISA & CULT JAM WITH FULL FORCE** COLUMBIA FC 40115 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
27	25	27	7	**BOOGIE BOYS** CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
28	35	43	3	**MELBA MOORE** CAPITOL ST 12471 (9.98)	A LOT OF LOVE
29	37	59	3	**L.A. DREAM TEAM** MCA 5779 (8.98)	KINGS OF THE WEST COAST
30	26	24	43	**THE JETS** MCA 5687 (9.98) (CD)	THE JETS
31	30	29	14	**THE CONTROLLERS** MCA 5681 (8.98)	STAY
32	NEW▶		1	**GWEN GUTHRIE** MERCURY 829 53[illegible] POLYGRAM (9.98)	GOOD TO GO LOVER
33	31	23	38	**L.L. COOL J** ● COLUMBIA BFC 40039 (CD)	RADIO
34	28	26	13	**RICK JAMES** GORDY 6185GL MOTOWN (8.98)	THE FLAG
35	27	22	17	**THE FAT BOYS** SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
36	33	28	8	**CON FUNK SHUN** MERCURY 828 963 1 POLYGRAM	BURNIN' LOVE
37	53	62	3	**THE DAZZ BAND** GEFFEN GHS 24110 WARNER BROS.	WILD AND FREE
38	38	52	3	**SOUNDTRACK** MCA 6169 (9.98)	RUNNING SCARED
39	34	31	15	**NU SHOOZ** ATLANTIC 81647 (8.98) (CD)	POOLSIDE
40	36	35	13	**S2ND STREET** MCA 5738 (8.98)	CHILDREN OF THE NIGHT
41	32	34	42	**NEW EDITION** ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
42	42	47	10	**CLARENCE CARTER** ICHIBAN 1003 (8.98)	DR. C.C.
43	40	30	35	**STEPHANIE MILLS** MCA 5669 (8.98) (CD)	STEPHANIE MILLS
44	45	38	21	**CA$HFLOW** ATLANTA ARTISTS 826028 1M1 POLYGRAM (8.98)	CA$HFLOW
45	48	49	18	**WILLIAM BELL** WILBE WIL 3001 (8.98)	PASSION
46	39	40	17	**SIMPLY RED** ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
47	41	41	11	**GAVIN CHRISTOPHER** MANHATTAN ST 53024 (8.98)	ONE STEP CLOSER
48	49	39	40	**SADE** ▲² PORTRAIT FR 40263 EPIC (CD)	PROMISE
49	44	37	11	**MTUME** EPIC FE 40292	THEATER OF THE MIND
50	54	56	5	**SOUNDTRACK** EPIC SE 40398 (8.98) (CD)	RUTHLESS PEOPLE
51	47	44	48	**STEVIE WONDER** ▲² TAMLA 6134TL MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
52	58	—	2	**STEVE WINWOOD** ISLAND 25448 WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
53	51	45	12	**SKYY** CAPITOL ST 12448 (8.98)	FROM THE LEFT SIDE
54	43	33	10	**TEENA MARIE** EPIC FE 40318 (CD)	EMERALD CITY
55	50	50	33	**FORCE M.D.'S** WARNER BROS. TOMMY BOY TB 1010 WARNER BROS. (8.98)	CHILLIN'
56	NEW▶		1	**KENNY G.** ARISTA ALB 8427 (8.98)	DUOTONES
57	46	48	17	**GEORGE CLINTON** CAPITOL ST 12481 (8.98)	R&B SKELETONS IN THE CLOSET
58	52	46	70	**ATLANTIC STARR** ● A&M SP 5019 (8.98) (CD)	AS THE BAND TURNS
59	56	58	76	**LUTHER VANDROSS** ▲ EPIC JE 39682 (CD)	THE NIGHT I FELL IN LOVE
60	55	51	43	**CHERRELLE** TABU BFZ 40094 EPIC	HIGH PRIORITY
61	60	53	8	**RANDY CRAWFORD** WARNER BROS. 25423 (8.98)	ABSTRACT EMOTIONS
62	NEW▶		1	**PHYLLIS HYMAN** PIR ST 53029 MANHATTAN (9.98)	LIVING ALL ALONE
63	NEW▶		1	**CARL ANDERSON** EPIC 40410	CARL ANDERSON
64	64	55	34	**YARBROUGH & PEOPLES** TOTAL EXPERIENCE TELB 5715 RCA (8.98)	GUILTY
65	65	64	25	**GEORGE HOWARD** TBA TB 210 PALO ALTO (8.98)	LOVE WILL FOLLOW
66	NEW▶		1	**EARL KLUGH** WARNER BROS. 25478 (8.98)	LIFE STORIES
67	63	61	15	**JOHNNY KEMP** COLUMBIA BFC 40192	JOHNNY KEMP
68	62	60	26	**JERMAINE JACKSON** ARISTA ALB 8277 (8.98) (CD)	PRECIOUS MOMENTS
69	68	66	16	**THE TEMPTATIONS** MOTOWN 5389ML2 (9.98)	25TH ANNIVERSARY
70	59	67	34	**COLONEL ABRAMS** MCA 5683 (8.98)	COLONEL ABRAMS
71	71	70	55	**FIVE STAR** RCA NFL 1 8052 (8.98)	LUXURY OF LIFE
72	69	72	18	**JONATHAN BUTLER** JIVE 1004 1 JB RCA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
73	66	75	13	**DENISE LASALLE** MALACO MAL 7434 (8.98)	RAIN AND FIRE
74	57	54	19	**TEASE** EPIC BFZ 40091 (8.98)	TEASE
75	74	69	16	**DIANA ROSS & THE SUPREMES** MOTOWN 5381 ML3110 (9.98)	25TH ANNIVERSARY

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THE CHERNOBYL/KHADAFY SYNDROME continues to plague some tour promoters and record companies. After a summer at home, many American musicians and managers are still avoiding Europe, though tourists have returned. CBS Frankfurt expects the drought to continue until early 1987. WEA, with tours by Prince, ZZ Top, Jackson Browne, and Al Jarreau, says those coming over are cleaning up with SRO business.

NEW AUSTRIAN POLYGRAM HQ was set to open Sept. 5 in Vienna. The leased building houses label and video operations, warehouse, and distribution. Billboard's Manfred Schreiber reports that under managing director Wolfgang Arming, PolyGram staff in Vienna dropped from 240 in 1979 to 84 today, but per capita sales have tripled to $200,000. The company maintains market leadership with a 30% share.

RTL-PLUS TO MUNICH? The Bertelsmann/Radio Luxembourg German-language TV station has offered to move to the Bavarian capital if it gets the license for a southern Germany satellite frequency. Competing station SAT-1, run by a consortium of major publishers, insists the award should go to a 100% German firm. The announcement is due later this month.

NUMEROUS FESTIVALS highlighted Switzerland's musical summer, according to Billboard's Pierre Haesler. More than 60,000 attended the Montreux Jazz Festival, while the more traditional Willisau jazz festival and folk and rock events at Nyon and St. Gallen also drew record crowds, despite the lack of big names.

FOREIGN ACTS DOMINATE the German charts. There's only one German-language album in current top 20, joined by one domestic English-language act (Modern Talking). There is no German artist singing in German among the top 20 singles, although there are three domestic English-language acts. The Swiss charts remain similarly international.

AUSTRIAN DISCO CLUB PLAY during the second quarter this year was dominated by German and local acts. Modern Talking led the hit list from the performing rights society AKM, with Elton John's "Nikita" (2), Johnny Nash's "Rock Me Baby" (6) and Pet Shop Boys' "Opportunities" (10) the only Anglo-American artists in the top 10.

THE AWARD FOR the best video of the year in Germany will be awarded by Saar Radio and the "Formel Eins" TV show, based on nominations made Sept. 4 by a jury in Munich. Runoffs will air Oct. 13, followed by the Golden Europa award on Oct. 28.

JIM SAMPSON

Record, Tape Sales Are Down In France

Only CD And Maxi-Singles Show Growth

BY PHILIPPE CROCO

PARIS French record and tape sales dipped by 4% last year, compared with 1984. The year-end figures, just released by industry organization SNEP, show that only compact disks and maxi-singles showed any growth in unit terms.

But price increases above the level of inflation meant that sales values were up 3.8% to some $360 million. The figures, based on returns by 16 major companies, represent 90% of the total French market.

CD sales were up 140% to 2.26 million in 1985, compared with 950,000 in the previous year, and maxi-singles trade was up 100% to 5.8 million units.

The SNEP statistics show that sales of 7-inch singles were down 4.4% to 58.9 million units, while album sales dropped 16% to 31.2 million, compared with the 37.3 million sold in 1984.

Even cassettes were 4.3% down, to 20.3 million units—the 1984 figure was 21.2 million. The total unit sales figure for all configurations

'86 recovery has not come about

was 118.46 million, as compared with 123.75 million in 1984, reports SNEP.

Record company chiefs may console themselves that the drop in sales was not as serious as had been forecast. But at the same time, the anticipated 1986 recovery of the market has not yet come about.

January's sales for this year were up 14% in value terms, compared with the same month in 1985. This situation is a result of unforeseen and unrepeatable circumstances. The death of singer Daniel Balavoine during the Paris-Dakar motor rally pushed pop music into the national headlines, and a promotional campaign by Paul Lederman clearly prodded consumers into buying more recorded music.

But subsequent months were poor in sales terms, despite the quality of new releases, and business this summer has been even worse.

The decision by culture minister Francois Leotard to retain the 33.3% value-added tax on records is another indication of below-average sales. This makes France the only major industrialized country to impose such a tax.

Timmer Touts Optical Disk's Potential

BY WILLEM HOOS

AMSTERDAM The optical disk, a combination of the compact disk and Laservision, offers the consumer many practical and exciting uses, according to PolyGram International president Jan Timmer.

Timmer hammered that point home here at a symposium held to mark the 50th anniversary of the Dutch authors' rights society, BUMA/STEMRA.

Speaking of the CD situation, Timmer predicted a worldwide annual production output of roughly a billion software units in 1990. Discussing optical disk development, he said the audio/video invention will be launched next year in the European marketplace. The optical disk is already selling in the U.S.

Timmer added that shortly after the optical disk is introduced, the compact disk interactive systems (CDI) will be launched in Europe. These systems, he said, are based on a so-called controller (a kind of home computer) and the CD player hardware.

The success of the CDI range will depend on the availability of the necessary software programs, he said. "In fact, the possibilities of the CDI systems are unlimited. They can create a complete home theater and also supply all kinds of study and work formats."

The PolyGram chief insisted the CDI would become "the second massive success for today's record industry" after the CD. "In terms of application possibilities," he said, "the CDI system will surpass all other electronic consumer products that have been invented so far."

Government Officials Promise Change

Indonesians Seek Copyright

JAKARTA Signs here suggest that the Indonesian government may at last be preparing to act to ensure some measure of protection for copyright and intellectual property. According to planning minister Dr. J.B. Sumarlin, a national commission headed by the cabinet secretary is going to look into the matter, although there is no indication when it will begin work.

Since last year's Live Aid appeal, international pressure on the Indonesians has been mounting steadily. Bob Geldof's bitter attack on the country's businessmen for pirating tapes, whose profits were intended to feed the starving in Africa, served to highlight the booming piracy trade.

In the absence of any real copyright law, pirated tapes sell legally at rock-bottom prices. Even Indonesia's own professional musicians have begun to complain that the activity is damaging their livelihoods.

The subject was discussed by President Reagan and President Suharto at their Bali meeting earlier this year. Recent months have seen a steady flow of U.S. envoys to Jakarta pleading the cause of intellectual property protection and pointing out how the present situation discourages investment and industrial innovation.

None of the envoys have reported a negative response, and the Indonesians have given the impression of having good intentions, though they have not set a specific date for the introduction of new measures. In July, Paul Wolfowitz, American ambassador in Jakarta, reported President Suharto had told him he was determined to tighten up the law.

Sumarlin's announcement indicates the process may finally be underway, though the planning minister denied that action was taken as a result of American pressure, saying instead that action was "in the national interest."

Paul Simon records with South African musicians ... see The Rhythm & The Blues, page 70

60,000 Prerelease Units Shipped

Richie LP Hits Big In South Africa

JOHANNESBURG Lionel Richie's latest album, "Dancing On The Ceiling," out here through his South African licensee, RPM, made history in this territory when 60,000 prerelease units were shipped to the trade.

This treble-gold order, says RPM, is the biggest ever, and the company expects sales to top the 100,000 mark by January.

Another first is the speed with which the album came out in South Africa. Motown released it in the U.S. on Aug. 5, RPM followed two days later in South Africa, and the rest of the world started selling it on Aug. 12.

Richie's two previous solo albums, "Can't Slow Down" and "Lionel Richie," sold 200,000 and 100,000 units here, respectively. These figures are seen as remarkably high for any overseas artist; only Dire Straits' "Brothers In Arms" and Bruce Springsteen's "Born In The U.S.A." have sold more than 100,000 in the past year.

Local black acts regularly top the 200,000-unit mark per album.

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Canada

CHUM-FM Stays On Top In Toronto

Standard Outlets Slip In Latest Ratings

BY KIRK LaPOINTE

TORONTO Never let it be said that the Toronto radio war is over. In every Bureau of Broadcast Measurement (BBM) book, a new set of victors and wounded emerges.

About the only constant in the last year has been CHUM-FM, and the BBM book issued Aug. 27 bears that out. But there were appreciable slips by CFRB and CKFM-FM, the two Standard Broadcasting kingpins.

CHUM-FM's much-maligned sister AM appears to have rebounded as a result of a dramatic format change. But the young market CHUM-AM left behind in its switch appears to have materially benefited CFTR, the lone top 40 station in the Toronto war.

The BBM survey, taken June 23-29 and July 7-20, can be slightly misleading because of the great number of vacationing listeners and outdoor activities that either increase or decrease average listening. But the book makes clear that CHUM-FM is the acknowledged front-runner in the city and shows no sign of running out of gas.

CFRB, which has been tinkering with its sound in recent months and has in the last couple of weeks thrown the likes of Phil Collins and Peter Gabriel into its easy listening mix, experienced its worst summer numbers in recent memory and slipped to third place. But it may have been a victim of the summer distortion, too, because many of its listeners are affluent cottage owners.

The following is a breakdown of the stations, their formats, the total weekly audience, and the share of all hours tuned by those age 7 and up in the Toronto area.

- CHUM-FM, soft rock, 1,119,000 (an all-time high) and an 8% share.
- CFTR, top 40, 983,100 and an 8% share.
- CFRB, easy listening, 950,000 and a 12% share.
- CHUM-AM, golden rock, 913,500 and a 7% share.
- CILQ-FM, AOR, 777,900 and a 6% share.
- CKFM-FM, light rock, 776,400 and a 9% share.
- CJCL, oldies and Blue Jays baseball, 543,100 and a 5% share.
- CBC-AM, information and public affairs, 531,100 and a 5% share.
- CFNY-FM, progressive rock, 517,700 and a 5% share.
- CKEY, golden, 486,100 and a 5% share.
- CHFI-FM, beautiful music, 460,800 and a 5% share.
- CBC-FM, information and classical music, 401,800 and a 3% share.
- CFGM, country, 326,700 and a 3% share.

Film Festival Drew Larger Crowd

Musicfest Fans Were Few

MONTREAL The first-ever Musicfest, an 11-day extravaganza designed to put rock music front and center, took a backseat to a concurrent film festival and may wind up the last-ever such event.

The Ringling Bros. music festival at John Paul II Park ended Sept. 1 and was well behind a break-even point, thanks in no small measure to bad weather and seeming apathy among the residents of Montreal, who normally swarm to major music events.

The festival needed to draw at least 25,000 patrons a day, and its lineup appeared to be strong. But no one could have predicted the storms that cancelled two nights of concerts, which featured Air Supply, Steve Winwood, Big Country, and others. Even when the weather improved, however, crowds were not sizable.

The timing hasn't been superb either. The World Film Festival ran during the same stretch of late August in Montreal. Perhaps because its status has greatly improved over the years, it was an important enough event to dwarf coverage of the Musicfest proceedings. Local press, particularly the French-language media, has been particularly critical of the fact that the shows were American-assembled and featured only a handful of performers from Quebec.

International

U.S., U.K. Each Score 2 In Tokyo Meet

Song Fest Finalists Named

TOKYO From a record number of entries—2,072 from 58 countries—the U.S. and U.K. have scored two finalists each in the list of 13 for the World Popular Song Festival here, now a one-day event slated for Oct. 30.

The U.S. artists are Stacy Lattisaw, who is signed to Motown, with "Longshot," and songwriter Tom DeLuca, making his debut as a performer singing "'57 Chevy," which he penned with Taylor Rhodes. From the U.K. are Simone, singing "Live Dangerously," and the Flaming Mussolinis, with "Angels Fall Down."

Also in the final lineup are Sandra Kim, representing Belgium, for which she won this year's Eurovision Song Contest, and established Canadian group Honeymoon Suite, whose "What Does It Take" has charted in the U.S.

Grand prize in the international section is worth $10,000, as is that for the top domestic act. Other artists in the finals: Leila Pinheiro (Brazil), Anne Pigalle (France), Eros Ramazzotti (Italy), Pandora (Mexico), Kate (Norway), and Liu Zin Lu (China). Representing Indonesia will be the winner of the National Song Contest, to be held in Jakarta later in September.

The event, now in its 17th year, is sponsored by the Yamaha Music Foundation.

Rock Goes To College

LONDON Britain's first academic course on how to be a rock music promoter started Sept. 1, at the West Lothian College of further education in Scotland. Twenty students are attending the yearlong course in the hope that it will teach them how to become successful in today's music business.

Lessons include talent-spotting visits to local clubs and halls and the setting up of a commercial record company at the college. Essay tasks, on the way to gaining an official higher national certificate in music management business studies, include describing the main problems a new band must overcome before going out on gigs and weighing the pros and cons of distribution and licensing deals.

The lecturer in charge is Gordon Campbell, the co-writer of "Moscow Nights," which hit the top 10 in the Netherlands and Belgium earlier this year.

"Music is no different from any other business," Campbell says. "You have to learn the ropes and make a profit. The more knowledge you can gain, the better. We aim to guide students through the legal and business jungle of the pop industry."

But Campbell insists the course, though it awards an official "degree," in no ways offers "a fail-safe way to a rock music job."

Maple Briefs

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

THE GO-AHEAD has been given by the federal government for Music Action, the Foundation to Assist Canadian Music Talent on Record-Canadian Talent Library (FACTOR-CTL) and the Video Fuundation to Assist Canadian Talent (VideoFACT) to disburse funds that the government plans to give the music industry over the next five years. Details of the disbursals are expected to be revealed in the next couple of weeks.

NANCY SMITH has left MuchMusic and CITY-TV as vice president of communications to join the Global Television Network, an Ontario system that hopes to go national in the coming years. Smith's departure is the second major resignation affecting music programming at CITY in the last few weeks. Daniel Richler, the host of "The New Music", the country's most syndicated music magazine program, has joined CBC-TV's "The Journal" as an arts correspondent.

ANDY HERMANT, head of Duke Street Records and Manta Sound Studios, has been re-elected president of the Canadian Independent Record Production Assn. (CIRPA), while Attic Records chief Al Mair and Boulevard Records head Dominique Zgarka retain their vice president positions. Bob Stone of World Records joins as secretary-treasurer, and the board features Jim Vallance, Anthem Entertainment Group chief Ray Danniels, and Future Film Productions chief Allen Kool as new members. Others on the board are Wayne Baguley of Starrider Productions, Tom Berry of Alert Records, Brian Ferriman of Savannah Records, Bernie Finkelstein of True North Records, Holger Petersen of Stony Plain Recording Co., and Steve Thomson of Backstage Productions.

WHITNEY HOUSTON was recently handed a truckload of hardware from RCA Canada for her debut album and its many hit singles, but she was late in showing for the reception in her honor. Turns out that her cats were sent to New York instead of Toronto by Republic Airlines, and she stayed at the Toronto airport until someone from the carrier assured her the cat would be in safe hands that evening in Detroit. Houston's album, by the way, is the most widely sold ever by the RCA Canada firm and is likely to soon eclipse Cyndi Lauper's "She's So Unusual" as the all-time best-selling album by a female artist in Canada.

TEN ARTISTS RECEIVED GRANTS recently from the VideoFACT group for their music videos: unsigned Rusty McCarthy of Toronto; Maze Records' Killer Dwarfs of Toronto; Attic artist Haywire of Charlottetown, Prince Edward Island; A&M's Erroll Starr of Toronto; unsigned Eva Everything of Toronto, PolyGram artist Serge Fiori of Montreal; Stony Plain's Colin Linden of Toronto; experimental industrial music artist Gordon Monahan of Toronto; Stony Plain's Mark Korven of Edmonton; and A&M's Johnny Lovesin of Toronto. The grants totaled $46,144.

LATE NITE MANAGEMENT has brought William Elwood under its wing. Elwood is a new age artist whose Narada Records album, "Openings," was recently released in the U.S. and will soon be available in Canada. Elwood is a Canadian.

Can't Buy Me Love, But . . .

Beatles Items Fetch $300,000

LONDON A sale of Beatles memorabilia at Sotheby's auction rooms here has raised almost $300,000, with Americans the main buyers.

George Harrison's first guitar, bought 30 years ago for $5, was sold to an anonymous American millionaire for $5,200, while the U.S.-owned Hard Rock restaurant chain spent more than $100,000 on such items as a bass guitar once owned by "fifth Beatle" Stuart Sutcliffe.

Gold disks, photographs, programs, posters, letters, and instruments were among the lots up for auction.

A private "home movie," featuring the Beatles relaxing by a Hollywood swimming pool during the group's 1965 U.S. tour, was sold for an unexpectedly high $40,000. The 8mm color film, running just over 50 minutes, was shot by Beatles press officer Tony Barrow, who sold the three-spool silent film with full copyright to a buyer who refused to disclose his identity.

But the biggest price went to an item not connected with the Beatles. Elvis Presley's personalized 1983 Rolls-Royce Phantom, which was expected to fetch around $125,000, was sold to an unnamed buyer for $165,000.

Matsushita Introduces New Camcorder

TOKYO Matsushita Electric has started marketing its Maclord Movie M21, a full cassette record-replay camcorder that retails for about $1,275—some $300 less than previous lines in this sector.

The M21 comes equipped with the first high-speed electronic shutter in the industry with a speed of one-one-thousandths of a second. Camcorders usually have shutter speeds of one-sixtith of a second.

The M21 has hit the Japanese marketplace along with the Maclord 21 (NV-G21), a video deck with the industry's first digital scanner utilizing a bar code, which retails for $650.

The Maclord 21 is shimmer than the usual video deck. Up to eight programs can be preselected up to one month in advance. Matsushita is talking to TV magazine producers here about using bar coding in their programs so the digital scanner can be used on these programs.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 9/6/86

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		SINGLES
1	1	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
2	5	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
3	6	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS
4	4	BROTHER LOUIE MODERN TALKING RCA
5	9	GLORY OF LOVE PETER CETRA FULL MOON
6	NEW	RAGE NARO FRANKIE GOES TO HOLLYWOOD ZTT
7	2	SO MACHO SINITTA FANFARE
8	10	HUMAN HUMAN LEAGUE VIRGIN
9	3	THE LADY IN RED CHRIS DE BURGH A&M
10	15	WHEN I THINK OF YOU JANET JACKSON A&M
11	8	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
12	11	DANCING ON THE CEILING LIONEL RICHIE MOTOWN
13	12	GIRLS AND BOYS PRINCE & THE REVOLUTION PAISLEY PARK
14	26	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN
15	18	THE WAY IT IS BRUCE HORNSBY AND THE RANGE RCA
16	20	LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL
17	7	ANYONE CAN FALL IN LOVE ANITA DOBSON & SIMON MAY ORCHESTRA BBC
18	13	CALLING ALL THE HEROES IT BITES VIRGIN
19	14	I CAN PROVE IT PHIL FEARON ENSIGN
20	17	A QUESTION OF TIME DEPECHE MODE MUTE
21	16	BREAKING AWAY JAKI GRAHAM EMI
22	25	YOU GIVE LOVE A BAD NAME BON JOVI VERTIGO
23	NEW	HOLIDAY RAP M C MIKER AND DEE JAY SVEN DEBUT
24	NEW	WASTED YEARS IRON MAIDEN EMI
25	33	IN TOO DEEP GENESIS VIRGIN
26	35	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS
27	24	FIND THE TIME FIVE STAR RCA
28	NEW	WORD UP CAMEO CLUB
29	NEW	THORN IN MY SIDE EURYTHMICS RCA
30	32	NICE IN NICE STRANGLERS EPIC
31	19	SHOUT LULU JIVE DECCA
32	28	DREAMTIME DARYL HALL RCA
33	34	TYPICAL MALE TINA TURNER CAPITOL
34	39	HEARTLAND THE THE EPIC
35	23	PANIC SMITHS ROUGH TRADE
36	21	CAMOUFLAGE STAN RIDGWAY IRS
37	NEW	WALK THIS WAY RUN O M C LONDON
38	NEW	PRETTY IN PINK PSYCHEDELIC FURS CBS
39	NEW	HOLD ON TIGHT SAMANTHA FOX JIVE
40	22	PAPA DON'T PREACH MADONNA SIRE
		ALBUMS
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI VIRGIN
2	2	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
3	3	MADONNA TRUE BLUE SIRE
4	4	QUEEN A KIND OF MAGIC EMI
5	5	CHRIS DE BURGH INTO THE LIGHT A&M
6	6	FIVE STAR SILK AND STEEL TENT
7	NEW	STATUS QUO IN THE ARMY NOW VERTIGO
8	10	SIMPLY RED PICTURE BOOK ELEKTRA
9	7	EURYTHMICS REVENGE RCA
10	9	VARIOUS THE HEAT IS ON PORTRAIT
11	8	WHAM THE FINAL EPIC
12	15	GENESIS INVISIBLE TOUCH VIRGIN
13	NEW	GEORGE BENSON WHILE THE CITY SLEEPS WARNER
14	11	DIRE STRAITS BROTHERS IN ARMS VERTIGO
15	13	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
16	18	COMMUNARDS LONDON
17	28	JANET JACKSON CONTROL A&M
18	12	ROBERT PALMER RIPTIDE ISLAND
19	14	PRINCE AND THE REVOLUTION PARADE PAISLEY PARK
20	17	A-HA HUNTING HIGH AND LOW WARNER
21	16	LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
22	NEW	EVERYTHING BUT THE GIRL BABY THE STARS SHINE BRIGHT BLANCO
23	NEW	VARIOUS STREETSOUNDS HIP HOP ELECTRO 13 STREETSOUNDS
24	17	QUEEN QUEEN'S GREATEST HITS EMI
25	25	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
26	23	UB40 RAT IN THE KITCHEN DEP INTERNATIONAL
27	22	WHITNEY HOUSTON ARISTA
28	20	VARIOUS THE ORIGINALS—32 ALL TIME CLASSICS TOWERBELL
29	29	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
30	24	PETER GABRIEL SO VIRGIN
31	26	SIMPLE MINDS ONCE UPON A TIME VIRGIN
32	37	PHIL COLLINS NO JACKET REQUIRED VIRGIN
33	21	ROD STEWART EVERY BEAT OF MY HEART WARNER
34	27	SMITHS THE QUEEN IS DEAD ROUGH TRADE
35	NEW	IT BITES THE BIG LAD IN THE WINDMILL VIRGIN
36	32	BILLY OCEAN LOVE ZONE JIVE
37	34	DARYL HALL THREE HEARTS IN THE HAPPY ENDING RCA
38	39	VARIOUS HEARTBREAKERS STARBLEND
39	36	HOUSEMARTINS LONDON O HULL 4 GOD DISCS
40	31	MADONNA LIKE A VIRGIN SIRE

CANADA (Courtesy The Record) As of 8/28/86

		SINGLES
1	1	PAPA DON'T PREACH MADONNA WEA
2	2	DANCING ON THE CEILING LIONEL RICHIE MOTOWN WEA
3	5	NASTY JANET JACKSON A&M
4	3	LOVE TOUCH ROD STEWART WARNER BROS WEA
5	7	GLORY OF LOVE PETER CETERA WEA
6	6	THE EDGE OF HEAVEN WHAM EPIC
7	4	SLEDGEHAMMER PETER GABRIEL GEFFEN WEA
8	14	MAD ABOUT YOU BELINDA CARLISLE I.R.S. MCA
9	8	DANGER ZONE KENNY LOGGINS EPIC
10	9	INVISIBLE TOUCH GENESIS ATLANTIC WEA
11	13	VENUS BANANARAMA LONDON POLYGRAM
12	10	I CAN'T WAIT NU SHOOZ ATLANTIC WEA
13	17	STUCK WITH YOU HUEY LEWIS CHRYSALIS WEA
14	15	TAKE MY BREATH AWAY BERLIN CBS
15	12	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) EL DEBARGE MOTOWN WEA
16	NEW	FRIENDS & LOVERS GLORIA LORING K CARL ANDERSON CBS
17	11	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN A&M
18	NEW	HIGHER LOVE STEVE WINWOOD ISLAND WEA
19	19	MISSIONARY MAN EURYTHMICS RCA
20	16	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
		ALBUMS
1	1	MADONNA TRUE BLUE SIRE WEA
2	3	SOUNDTRACK TOP GUN COLUMBIA CBS
3	2	GENESIS INVISIBLE TOUCH ATLANTIC WEA
4	4	EURYTHMICS REVENGE RCA
5	11	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
6	5	PETER GABRIEL SO GEFFEN WEA
7	8	WHITNEY HOUSTON ARISTA RCA
8	10	KIM MITCHELL SHAKIN LIKE A HUMAN BEING ALERT POLYDOR
9	6	ROBERT PALMER RIPTIDE ISLAND MCA
10	7	DAVID LEE ROTH EAT 'EM AND SMILE WEA
11	9	WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA CBS
12	12	BILLY JOEL THE BRIDGE COLUMBIA CBS
13	13	BILLY OCEAN LOVE ZONE JIVE CBS
14	16	ROD STEWART WEA
15	15	SIMPLY RED PICTURE BOOK ATLANTIC WEA
16	17	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
17	NEW	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND WEA
18	NEW	BELINDA CARLISLE BELINDA I.R.S. MCA
19	NEW	BANANARAMA TRUE CONFESSIONS POLYGRAM
20	20	HEARTY NEVER CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/1/86

		SINGLES
1	1	HOLIDAY RAP MC MIKER G AND DEE JAY SVEN RUSH ARIOLA
2	2	LESSONS IN LOVE LEVEL 42 POLYDOR DG PMV
3	3	PAPA DON'T PREACH MADONNA SIRE WEA
4	6	NEW YORK RIO-TOKYO TRIO RIO METRONOME PMV
5	5	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE TELDEC
6	7	THE SOUNO OF MUSIC FALCO GIG TELDEC
7	4	VENUS BANANARAMA LONDON METRONOME PMV
8	8	LIMOUSINE HUBERT KAH BLOW UP INTERCORD
9	12	NASTY JANET JACKSON A&M DG PMV
10	9	THE EDGE OF HEAVEN WHAM EPIC CBS
11	10	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS CBS
12	13	I CAN'T WAIT NU SHOOZ ATLANTIC WEA
13	NEW	THE LADY IN RED CHRIS DE BURGH A&M DG PMV
14	18	EVERY BEAT OF MY HEART ROD STEWART WARNER WEA
15	16	DANCING ON THE CEILING LIONEL RICHIE MOTOWN RCA
16	NEW	CAMOUFLAGE STAN RIDGWAY IRS CBS
17	11	HUNTING HIGH AND LOW (RE MIX) A HA WARNER WEA
18	17	SLEDGEHAMMER PETER GABRIEL VIRGIN ARIOLA
19	15	ICE IN THE SUNSHINE BEAGLE MUSIC LTD RCA
20	14	WONDERFUL WORLD SAM COOKE RCA
		ALBUMS
1	1	MADONNA TRUE BLUE SIRE WEA
2	3	CHRIS DE BURGH INTO THE LIGHT A&M DG PMV
3	2	WHAM THE FINAL EPIC CBS
4	8	ROD STEWART EVERY BEAT OF MY HEART WARNER WEA
5	4	PEYER GABRIEL SO VIRGIN ARIOLA
6	5	GENESIS INVISIBLE TOUCH VIRGIN ARIOLA
7	7	QUEEN A KIND OF MAGIC EMI
8	6	EURYTHMICS REVENGE RCA
9	9	CHRIS REA ON THE BEACH MAGNET DG PMV
10	10	SIMPLY RED PICTURE BOOK ELEKTRA WEA
11	15	SAMANTHA FOX TOUCH ME JIVE TELDEC
12	12	LEVEL 42 WORLD MACHINE POLYDOR DG PMV
13	13	MODERN TALKING READY FOR ROMANCE HANSA ARIOLA
14	NEW	LIONEL RICHIE DANCING ON THE CEILING MOTOWN RCA
15	11	HERBERT GROENEMEYER SPRUENGE EMI
16	16	JOE COCKER EMI
17	17	WHITNEY HOUSTON ARISTA ARIOLA
18	18	SYEVE WINWOOD BACK IN THE HIGH LIFE ISLAND ARIOLA
19	14	A-HA HUNTING HIGH AND LOW WARNER WEA
20	NEW	SOUNOTRACK TOP GUN CBS

FRANCE (Courtesy of Europe 1) As of 8/31/86

		SINGLES
1	1	LES DEMONS DE MINUIT IMAGES TEAR WEA
2	2	VILLE DE LUMIERE GOLO WEA
3	6	PAPA DON'T PREACH MADONNA WEA
4	4	EASY LADY SPAGNA CBS
5	7	HUNTING HIGH AND LOW A HA CBS
6	NEW	LES BESTISES SABINE PATUREL CAMBRIL
7	3	EN ROUGE ET NOIR JEANNE MAS PATHE
8	5	L'AMOUR A LA PLAGE NIAGARA POLYDOR
9	NEW	VENUS BANANARAMA BARCLAY POLYGRAM
10	8	TES YEUX NOIRS INDOCHINE ARIOLA
		ALBUMS
1	1	VARIOUS LE DISQUE DES RECORDS SLOW LEDURMAN EMI
2	NEW	MADONNA TRUE BLUE WEA
3	2	JEAN MAS FEMMES D AUJOURD'HUI PATHE
4	3	INDOCHINE INDOCHINE III ARIOLA
5	10	THE CURE STANDING ON A BEACH POLYDOR
6	7	JEAN MICHEL JARRE RENDEZ VOUS DREYFUS POLYGRAM
7	NEW	VARIOUS ALLEZ LES HITS COMPILATION CBS
8	5	JEAN JACQUES GOLOMAN NON HOMOLOGUE IRS
9	4	DANIEL BALAVOINE SAUVEZ L AMOUR BARCLAY
10	9	SADE PROMISE CBS

AUSTRALIA (Courtesy Kent Music Report) As of 9/1/86

		SINGLES
1	1	PAPA DON'T PREACH MADONNA SIRE WEA
2	4	VENUS BANANARAMA LIBERATION EMI
3	5	DANCING ON THE CEILING LIONEL RICHIE MOTOWN RCA
4	6	THE DEAD HEART MIDNIGHT OIL CBS
5	3	SPIRIT IN THE SKY DOCTOR AND THE MEDICS EPIC CBS
6	7	STIMULATION WA WA NEE CBS
7	2	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE LIBERATION EMI
8	18	TRUE COLOURS CYNDI LAUPER CBS PORTRAIT
9	8	I WANNA BE A COWBOY BOYS DON'T CRY LEGALY FESTIVAL
10	12	GLORY OF LOVE PETER CETERA WARNER WEA
11	9	HOLY WORD I'M TALKING REGAAR FESTIVAL
12	NEW	HIGHER LOVE STEVE WINWOOD ISLAND FESTIVAL
13	NEW	OH L'AMOUR ERASURE MUTE CBS
14	NEW	I COULD MAKE YOU LOVE ME WA WA NEE CBS
15	15	BEFORE TOO LONG PAUL KELLY MUSHROOM FESTIVAL
16	14	WHEN TOMORROW COMES EURYTHMICS RCA
17	11	DON'T YOU LOVE ME ANYMORE JOE COCKER LIBERATION EMI
18	16	HANDS UP IN THE AIR BOOM CRASH OPERA WEA
19	NEW	YOU TAKE MY BREATH AWAY BERLIN CBS
20	20	YOUR WILDEST DREAMS MOODY BLUES POLYGRAM
		ALBUMS
1	1	VARIOUS 1986 JUST FOR KICKS EMI
2	2	MADONNA TRUE BLUE SIRE WEA
3	3	EURYTHMICS REVENGE RCA
4	4	WHITNEY HOUSTON ARISTA RCA
5	5	VARIOUS HITS AWESOME 1986 CBS
6	NEW	LIONEL RICHIE DANCING ON THE CEILING MOTOWN RCA
7	6	SIMPLY RED PICTURE BOOK ELEKTRA WEA
8	7	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS CBS
9	8	GENESIS INVISIBLE TOUCH VIRGIN EMI
10	10	KEVIN BLOODY WILSON REV'S BACK CBS
11	11	JOHN COUGAR MELLENCAMP SCARECROW MERCURY POLYGRAM
12	NEW	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND FESTIVAL
13	16	JOE COCKER LIBERATION EMI
14	14	I'M TALKING BEAR WITNESS REGULAR FESTIVAL
15	20	VARIOUS TOP GUN ORIGINAL MOTION PICTURE SOUNOTRACK CBS
16	13	THE CURE STANDING ON A BEACH/THE SINGLES FICTION WEA
17	9	WHAM THE FINAL EPIC CBS
18	12	AC/DC WHO MADE WHO ALBERT PRODUCTIONS EMI
19	15	QUEEN A KIND OF MAGIC EMI
20	17	BILLY OCEAN LOVE ZONE JIVE EMI

JAPAN (Courtesy Music Labo) As of 9/1/86

		SINGLES
1	NEW	NAGISA NO ... USHIROYUBI SASAREGUMI CANYON FUJI PACIFIC
2	1	SKIP BEAT KUWATA BAND VICTOR AMUSE FUJI PACIFIC
3	4	TSUITERUNE NOTTERUNE MIHO NAKAYAMA KING NICHION VARNING P
4	3	SUPER CHANCE 1986 OMEGA TRIBE VAP NTV M BERMUDA M
5	NEW	JUSHINGINA KIMIGA SUKI CCB POLYDOR NICHION
6	13	CHA CHA CHA AKEMI ISHII CBS SONY NICHION
7	5	NOBLE REO NO SHUNKAN SAYURI KOKUSHO CBS SONY FUJI PACIFIC APRIL M
8	2	AOZORA NO KAKERA YUKI SAITO CANYON TOHO FUJI PACIFIC
9	10	BEE BOP PARAOISE BEE BOP SHONEN SHOJO GASSHODAN WARNER PIONEER TOHO
10	9	OMAE NI HEART BEAY BEE PUBLIC WARNER PIONEER MC CABIN
11	7	MERRY XMAS IN SUMMER KUWATA BAND VICTOR AMUSE FUJI PACIFIC
12	6	NETAKOMO ORIRU KOMORIUTA TUNNELS CANYON NICHION A TO Z FUJI PACIFIC
13	17	MAKENAIOE KATOMOI NAMI SHIMADA COLOMBIA VARNING P
14	12	YOAKE NO NEW RYOKO KOIZUMI VICTOR VARNING P
15	8	FUSHIGINA YEJINA NO YONI ERI NITTA CANYON FUJI PACIFIC BOND
16	NEW	ROCKS HOUND DOG CBS SONY GRANDMOTHER
17	11	PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY KITTY M
18	15	BAN BAN BAN KUWATA BAND VICTOR AMUSE FUJI PACIFIC
19	19	CHECK POINT ICHIKO FUJII TJC NICHION
20	NEW	YUMEHIKO MARIKO FOR LIFE JCM
		ALBUMS
1	3	MADONNA TRUE BLUE WARNER PIONEER
2	2	KUWATA BAND NIPPON NO ROCK BAND VICTOR
3	1	AKINA NARAMORI FUSHIGI WARNER PIONEER
4	4	1986 OMEGA TRIBE NAVIGATOR VAP
5	NEW	BILLY JOEL THE BRIDGE CBS SONY
6	NEW	LIONEL RICHIE SAY YOU SAY ME RVC
7	6	SOUNOTRACK PRUSSIAN BLUE NO SHOZO KITTY
8	7	KIYOTARA SUGIYAMA BEYOND EMBARK
9	NEW	NYANGILAS SAISHO OE SAIGO WARNER PIONEER
10	NEW	YOSUI INOUE CLAM CHOWDER FOR LIFE
11	8	MISATO WATANABE LOVIN YOU EPIC SONY
12	NEW	OAVID LEE ROTH EAT EM AND SMILE WARNER PIONEER
13	5	CHECKERS SONG FOR U S A CANYON
14	9	EIKICHI YAZAWA TOKYO NIGHT WARNER
15	14	DARYL HALL DREAMTIME RVC
16	12	WHAM THE FINAL EPIC SONY
17	10	BEEY TAKESHI ASAKUSA KID VICTOR
18	11	KAI BAND THE KAI BAND TOSHIBA EMI
19	15	THE YUBE SEASON IN THE SUN CBS SONY
20	13	WHAM EDGE OF HEAVEN EPIC SONY

ITALY (Courtesy Germano Ruscitto) As of 8/28/86

		ALBUMS
1	1	MADONNA TRUE BLUE WEA
2	3	EROS RAMAZZOTTI NUOVI EROI DDD CBS
3	2	ANTONELLO VENDITTI SEGRETI RICORDI
4	10	WHAM THE FINAL CBS
5	NEW	SQUALLOR MANZO RICORDI
6	4	FABIO CONCATO SENZA AVVISARE POLYGRAM
7	5	JOE COCKER EMI
8	8	STING BRING ON THE NIGHT A&M POLYGRAM
9	11	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
10	7	LUCIO BATTISTI DON GIOVANNI RCA
11	9	PETER GABRIEL SO VIRGIN EMI
12	6	GENESIS INVISIBLE TOUCH VIRGIN EMI
13	14	LUCIO DALLA BUGIE RCA
14	19	WHITNEY HOUSTON RCA
15	17	CLAUDIO BAGLIONI LA VITA E ADESSO
16	16	QUEEN A KIND OF MAGIC
17	NEW	BILLY JOEL
18		
19		

ALBUMS

SPOTLIGHT *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *New releases predicted to hit the top half of the chart in the format listed*

RECOMMENDED *Other releases predicted to chart in the respective format; also, other albums of superior quality*

All albums commercially available in the U.S. are eligible for review

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POP

PICKS

THE STRAY CATS
Rock Therapy
PRODUCERS The Stray Cats
EMI America ST 17226

The success of the band members' solo projects has kept the Stray Cats' profile high throughout their sabbatical. Since they demonstrate here that they remain a charged-up rockabilly outfit, the commercial outlook is good. Should appeal to the band's faithful as well as hard-line rockers.

GEORGE BENSON
While The City Sleeps
PRODUCERS Narada Michael Walden, Tommy LiPuma, Robbie Buchanan & Rashid
Warner Bros 25475

Pop album with quiet storm flavor seeks to extend Benson's appeal as a vocalist. Subsequently, his assets as a guitarist are all but ignored, making the date something of a disappointment for Benson's staunchest fans. Title track and "Teaser" should garner the greatest amount of airplay.

REGINA
Curiosity
PRODUCER Leslie Ming
Atlantic 81671

Singer's career is off to a fast start via Madonnalike single "Baby Love." Continued action should be fueled by "Love Time," "Head On," and especially the title track.

VINNIE VINCENT
Invasion
PRODUCERS Vinnie Vincent & Dana Strum
Chrysalis BFV 41529

Former guitarist with Kiss leads his own metal outfit here while demonstrating that he's capable of producing mainstream rock fare as well ("No Substitute"). A promising debut.

RECOMMENDED

RICHARD CLAYDERMAN
Plays Love Songs Of The World
PRODUCERS Paul De Senneville & Olivier Toussaint
Columbia FC 40472

European easy listening pianist/superstar has managed to establish himself on these shores with his string of Columbia albums. Latest addition is targeted squarely at the older beautiful music audience.

CATS CAN FLY
PRODUCERS Lou Pomanti, Lenny De Rose & David Bendeth
Epic BFE 40434

Canadian foursome's stock in trade is uptempo soft rockers. It remains to be seen whether the group can break out here, but its best shot sounds like "Crazy Fever."

EASTERHOUSE
Contenders
PRODUCERS John Brand & Easterhouse
Columbia BFC 40469

British quartet makes its American debut via this license from Rough Trade. The band evinces both power and a unique, smokey ambiance that gives it its own sound.

HUNTERS & COLLECTORS
Human Frailty
PRODUCERS Gavin MacMillop & Hunters & Collectors
I R S IRS-5801

Third album, third U.S. label for this eccentric Aussie band. Pessimistic songs are embroidered by unusual horn arrangements and slugged across by vocalist Mark Seymour's uncompromising style.

JET BLACK BERRIES
Desperate Fires
PRODUCERS None listed
Pink Dust 72081 1

Like a musical Veg-o-matic, this upstate New York band slices, dices, and peels a wealth of '60s styles, from Dylanesque folk to psychedelia. College/alternative programmers will grab this one.

THE JOHNSONS
Break Tomorrow's Day
PRODUCERS John Wicks & Glenn Morrow
Restless 72141-1

In its LP debut, Pennsylvania trio works in a folk-rocking format. Not bad songwriting, but the thin production works against any big impact. For alternatives only at this point.

THE ROYAL PHILHARMONIC ORCHESTRA, CONDUCTED BY PATRICK WILLIAMS
Gulliver
PRODUCERS Patrick Williams & Michael Moores
Soundwings SW 2101

Music composed and conducted by Williams based on Jonathan Swift's "Gulliver's Travels" features narration by Sir John Gielgud. An auspicious debut for a new independent label.

JAMES
Stutter
PRODUCER Lenny Kaye
Sire 25437

Unique art rocker with roots in folk tradition offers quirky lyrical twists to a bizarre musical landscape. Results are an amalgam of simple melodies and hi-tech execution.

MASAYOSHI TAKANAKA
Rainbow Goblins Story-Live At Budokan
PRODUCER Masayoshi Takanaka
Amherst AMH 3307

Japanese fusion guitarist with stylistic debt to Carlos Santana has created a multimedia concept package that includes live video (available from Paramount) and a children's storybook. Album soundtrack should appeal mostly to fusion fans, but additional exposure via other media could create additional interest.

ORCHESTRA MANHATTAN
Digital Broadway
PRODUCER Mike Berniker
Manhattan COP 7 466288 2 (CD Only)

Big sounding orchestral portraits of show tunes, the likes of which are rarely done these days, make for an entertaining way to showcase the brilliance of CD sound [illegible] in-home. Embossed, gold-foil on-against-white-background 6- by 12-inch box and Digi-Pak sleeve form the most elegant CD package yet.

MUTABARUKA
The Mystery Unfolds
PRODUCER Mutabaruka
Shanachie 43037

Reggae's premier dub poet continues to create music that emphasizes the social and political roots of the music. Hardly anything here to extend his following, though.

NEW AND NOTEWORTHY

GENOBIA JETER
Genobia
PRODUCERS Wayne Braithwaite, Hubert Eaves III & Robert Byron Wright
RCA AFL1-5987

Crossing over from gospel to soul to pop isn't your everyday feat, but if anyone can do it Genobia can. If vocal dynamics, a strong lyric, and contemporary arrangements add up to success, then Miss Jeter will be quietly unstoppable. The music speaks for itself on the climbing black contender "All Of My Love," produced by Lesette Wilson and Melisa Morgan, as well as on "Sunshine." Hint of Houston may help her on her way.

BLACK

PICKS

CAMEO
Word Up!
PRODUCER Larry Blackmon
Atlanta Artists/PolyGram 830 265

Veteran funk outfit has never lost touch with the streets. Leader Larry Blackmon guides the group through a fine set that includes the hit title track.

ASHFORD & SIMPSON
Real Love
PRODUCERS Nicholas Ashford & Valerie Simpson
Capitol ST 12469

Another hit-bound set of pop soulfulness from this reliable duo. Single "Count Your Blessings," already nearing top of the black chart, should assure healthy life for the package. Programmers will fasten onto "Nobody Walks in L.A.," astute commentary featuring Stevie Wonder guesting on harmonica. Rack up a gold one in the making from the vet team.

RECOMMENDED

BEAU WILLIAMS
No More Tears
PRODUCERS William Rhinehart, others
Capitol ST 12486

Romantic smoothie Williams soft-peddles "There's Just Something About You," which has hooks enough to catch on. Danceable "All Because of You" keys package, showing strong growth for charts.

PRECIOUS WILSON
PRODUCERS Jon Astrop, Bryan New, Monte Moir
Jive 1003 1 J

U.K. soul songstress may spruce up the local scene, but Euro-funk shadings will probably steer her into dance channels here. "Love Can't Wait," "Nice Girls" show flair for crossover currents.

REDD
N's Redd
PRODUCER Charlie Singleton
RCA AFL1 5900

Ex-Cameo star Singleton, now a solo act, supplies the Atlanta funk backdrop for young Redd, whose "Sexy Girls" combines rap and funk in well produced teen-appeal workout.

COUNTRY

RECOMMENDED

NEW GRASS REVIVAL
New Grass Revival
PRODUCER Garth Fundis
EMI America ST 17216

Seldom have technique and feeling been so ideally wedded as they are in this wide-ranging collection of musical styles. Each member of the four-man band is a stellar instrumentalist and vocalist. Among the best cuts are "Ain't That Peculiar," the current single, and "Sweet Release."

VARIOUS ARTISTS
Rough Riders: Music For On & Off The Road
PRODUCERS Various
Epic FE 40248

An anthology of hits, including Johnny Paycheck's "I'm The Only Hell (Mama Ever Raised)," Willie Nelson's "On The Road Again," George Jones' "Tennessee Whiskey," and David Allan Coe's "The Ride." Other cuts by Merle Haggard, the Charlie Daniels Band, Johnny Cash & Waylon Jennings, Lacy J. Dalton, and Michael Murphey.

JAZZ

PICKS

OUT OF THE BLUE
Inside Track
PRODUCER Michael Cuscuna
Blue Note BT 85128

Six-piece band plays in the mainstream modern mold and demonstrates enough chops and confidence to do more than run through standards. A band to be reckoned with.

TOM SCOTT
One Night/One Day
PRODUCER Patrick Williams
Soundwings SW 2102

Saxophonist returns via composer Patrick Williams' new label. Album is a mix of small group and orchestra material that should garner strong response from fans.

RECOMMENDED

RHYTHM & BLU
PRODUCER Jonathan P.P. Rose
Gramavision 18-8608 1

Violinists John Blake, Didier Lockwood, and Michael Urbaniak try to out-Ponty Jean-Luc on this jam date. Good solos, fine rhythm support from Marcus Miller, Lenny White, and Bernard Wright, so-so compositions.

BILL WATROUS
Someplace Else
PRODUCER Patrick Williams
Soundwings SW 2100

Veteran big band trombonist and leader works out in small group and orchestra settings in the company of several fine soloists. Results are very mainstream.

MICHAEL MANRING
Unusual Weather
PRODUCER Bob Read
Windham Hill WH 1044

Bassist takes a walk on the mild side. Results are very much in the Oregon/Ralph Towner mode, making this sound halfway between Windham Hill and ECM's signature sound. Strong playing throughout.

THERESA BREWER
Midnight Cafe (A Few More For The Road)
PRODUCER Bob Thiele
Doctor Jazz/CBS FW 40232

Vocalist Brewer in a small group setting featuring Ruby Braff, Bucky Pizzarelli, and Slam St[illegible]. Material is all standards, handle[illegible] vocalist's usual panache.

GOSPEL

PICKS

AMY GRANT
The Collection
PRODUCER Brown Bannister
Myrrh 7-01-684306-8

Amy Grant can do no wrong, so this album will probably go platinum, especially since it is a greatest-hits package that contains two new numbers—"Stay For Awhile" and "Love Can Do"—which should also be hits. The album shows the progression from "My Father's Eyes" to "Find A Way" that is revealing in its insight into the growth of this artist.

RECOMMENDED

KEITH THOMAS
Kaleidoscope
PRODUCER Keith Thomas
Daysprng SPCN 7-01-414101-5

This is Thomas' second album, and the keyboard wizard is heavy into techno-wizardry, with special effects galore. Unlike the first, which was all instrumental, this album features singers like Bebe Winans, Donna McElroy, Greg Guidry, and Paul Smith lending a voice.

VARIOUS ARTISTS
Bind Us Together
PRODUCER Fletch Wiley
Starsong SS-R 103

This is subtitled "A Call To Family Commitment" and focuses on the family. Created by Steve and Annie Chapman—known for their work with James Dobson—along with Dennis and Karla Worley, the album features pro-family selections by the Chapmans, Marty McCall, Bill Gaither, Bob Bennett, Cynthia Clawson, Brock Speer, and others.

CLASSICAL

RECOMMENDED

CHOPIN: THE FOUR BALLADES, SONATA NO. 2
Emanuel Ax, Piano
RCA RCD1-7069

A bargain musically, sonically, and in recorded time. Well over an hour of inspired playing, in sound that's superior to much Ax has recorded before. An entry that will do much to advance Ax's already imposing artistic stature.

MOZART: PIANO CONCERTOS, NOS. 12 & 15
Steven Lubin, Fortepiano, The Mozartean Players, Lubin
Arabesque 26552

Period instruments that permit unusual inner clarity, in performances that convey a lively spirit too often lacking in "musically correct" readings. One of the more attractive Mozart concerto cycles underway. Excellent sound.

SINGLES

SPOTLIGHT *New releases by established artists, the records most likely to be out-of-the-box hits*
NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*
PICKS *New releases predicted to hit the top 30 of the chart in the format listed*
RECOMMENDED *Records with potential for significant chart action*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review.
Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036
Country singles should be sent to Billboard
14 Music Circle E.
Nashville, Tenn. 37203

POP

PICKS

JEFFREY OSBORNE Room With A View (4 02)
PRODUCER Richard Perry
WRITERS Eddie Schwartz Adrienne Anderson
PUBLISHERS ATV Mussel Schwartz BMI
A&M AM-2866

Soulful singer goes uptempo in a more-is-better disco production, sharing the spotlight with many muscular keyboards

BELINDA CARLISLE I Feel The Magic (3 15)
PRODUCER Michael Lloyd
WRITERS C Caffey J Segal
PUBLISHERS She Devil Spanish Johnny ASCAP
I.R.S. 52889

Ex-Go-Go sticks with the retrospective style of "Mad About You" and aims for another top five hit, good thing the '60s girl-group sound wears so well.

JERMAINE STEWART Jody (3 32)
PRODUCER Narada Michael Walden
WRITERS J Stewart N M Walden J Cohen
PUBLISHERS Virgin Gratitude Sky ASCAP Polo Grounds BMI
Arista AS1 9476

Hard-driving followup to "We Don't Have To . . ." is also a touch risqué, Ohio-born singer-dancer has progressed from "Soul Train" to session work to the pop top five.

CHICO DeBARGE Talk To Me (3 52)
PRODUCER Skip Drinkwater
WRITERS N Mundy F Goldie P Foe
PUBLISHERS Music Corporation of America/ Franne Gee Rightsong, BMI Del Zorro/ Summa-Booma ASCAP
Motown 1858MF (12 inch version also available **Motown A567MG**)

Latest solo sibling seems less inclined toward the sweet pop of the parent group than to Minneapolis-style irony and Revolutionesque arranging

ARCADIA Say The Word (4 29)
PRODUCERS Alex Sadkin Arcadia
WRITERS Rhodes LeBon
PUBLISHER Tritec
Atlantic 7 89370

Effects-laden production from the "Playing For Keeps" soundtrack arrives just in time to compete with "The Flame," from the band's own LP

CARLY SIMON Coming Around Again (3 31)
PRODUCERS Russ Kunkel Bill Payne George Massenburg
WRITER Carly Simon
PUBLISHERS C'est Famous ASCAP
Arista AS1 9525

"Heartburn" theme's moody sway is comparable to the Thompsons' "Hold Me Now", an AC hit with the groove to move to clubs as well as top 40

NEIL YOUNG Weight Of The World (3 40)
PRODUCERS Neil Young Danny Kortchmar
WRITER Neil Young
PUBLISHER Silver Liddle ASCAP
Geffen 7 28423 (c/o Warner Bros.)

Mercurial star's bewildering parade of style changes now expands to include hi-tech disco-rock, his first pop accessible single in years

RECOMMENDED

OUTFIELD Everytime You Cry (3 56)
PRODUCER William Wittman
WRITER J Spires
PUBLISHER Warning Tracks ASCAP
Columbia 38 06295

U.K. trio applies its mid-Atlantic hybrid style and ringing clarity to a dignified, downtempo anthem

DEVICE Who Says (4 10)
PRODUCER Mike Chapman
WRITERS H Knight M Chapman
PUBLISHER Makin ASCAP
Chrysalis VS4-43063 (c/o CBS)

Straightforward AOR disco by emerging rock trio that includes songwriter Holly Knight.

JEAN BEAUVOIR Missing The Young Days (4 12)
PRODUCER Jean Beauvoir
WRITER J Beauvoir
PUBLISHER Hot Boy ASCAP
Columbia 38 06288

Springsteenesque rock by the ex-Plasmatic

F.M. u.k. Frozen Heart (3 50)
PRODUCERS Dave Ang F.M. u.k.
WRITER F.M. u.k.
PUBLISHERS Indiscreet Chappell ASCAP
Portrait 37 06245 (c/o CBS)

British group's name points to an affinity with American AOR, shown here by its ever-so-Journey sound and structure

MANCRAB Fish For Life (3 39)
PRODUCERS Ian Stanley Roland Orzabal
WRITERS Ian Stanley Roland Orzabal
PUBLISHER Nymph BMI
United Artists WS4 6281 (12 inch reviewed Aug. 23)

SUBURBS Heart Of Gold (4 26)
PRODUCER Robert Brent
WRITERS Bret Chaney Chan Poling Suburbs
PUBLISHER Suburbs BMI
A&M AM-2857

Minneapolis band delivers a decidedly eccentric, danceable bop

TERRI RICE & GREGG ALLMAN In You (I Found Me) (3 49)
PRODUCERS Scott Mackellan Jim Stabile
WRITERS R Berardi M Berardi
PUBLISHER Berardi Brothers BMI
21 Records 7 99516 (c/o Atlantic)

Slow ballad slashed with rock guitar marks the return of an Allman Brother and the introduction of a new rock/country soprano

BLACK

PICKS

KURTIS BLOW I'm Chillin' (3 46)
PRODUCERS Kurtis Blow Robert Reed
WRITERS K Blow R Reed
PUBLISHERS Rums Hugabut ASCAP
Mercury 888 004-7 (c/o PolyGram)

Preview of his "Kingdom Blow" LP, dancers will respond to the jittery Latin track, and rap/go-go fans to the intramusic-biz lyrics

CON FUNK SHUN She's A Star (4 18)
PRODUCERS Attala Zane Giles Billy Osborne
WRITERS Attala Zane Giles Derek Giles
PUBLISHERS Black Lion Captain Z/Val le Joe ASCAP BMI
Mercury 888 992 7 (c/o PolyGram) (12 inch version also available **Mercury 884 992 1**)

The studio equivalent of fancy footwork, quick shifts from funk to spoken verse to close-harmony choruses

SPOTLIGHT

COUNTRY

ALABAMA Touch Me When We're Dancing
RCA 5003 7 B

NEW AND NOTEWORTHY

CROWDED HOUSE Don't Dream It's Over (4 03)
PRODUCER Mitchell Froom
WRITER Neil Finn
PUBLISHER Roundhead BMI
Capitol B-5614

An arty, original rock ballad by an Australian trio that includes two Split Enz alumni, mix is a little raw and close to the ground for top 40 expectations, but the melodic gift is striking

SKYY Non-Stop (3 56)
PRODUCERS Randy Muller Solomon Roberts
WRITER Randy Muller
PUBLISHER One to One ASCAP
Capitol B-5627 (12 inch version also available **Capitol V 15251**)

Brooklyn octet steams up after its top 10 comeback with "Givin' It To You", followup keeps the same tempo but cuts back on the decorum

MILLIE JACKSON Hot! Wild! Unrestricted! Crazy Love (3 55)
PRODUCER Tommy Allen
WRITERS Millie Jackson Tommy Allen
PUBLISHER Copyright Control
Jive 1007 7 (c/o RCA) (12-inch version also available **Jive 1015-1 JD**)

Despite an emphatic title and the artist's history of earthy frankness, her label debut is restrained, rapless, slow-simmer dance music

RECOMMENDED

DENIECE WILLIAMS Healing (3 27)
PRODUCER Greg Mathieson
WRITERS J Lubbock P Gordon
PUBLISHERS Nera Hollysongs BMI WB Paul Doll ASCAP
Columbia 38-06318

Big ballad production adorns the delicate but commanding voice

WORD OF MOUTH (FEATURING O.J. CHEESE) Coast To Coast (4 50)
PRODUCER Duke Bootee
WRITERS E Fletcher D Prattow D Miller
PUBLISHERS Promuse Duke Bootee BMI
Profile PRO-5186

Hard street sounds by the "King Kut" crew. Contact: 212-582-3555

MARKUS ANTHONY One Night Of Love (4 20)
PRODUCERS J Dean J Glover C Howard
WRITERS J Dean J Glover C Howard
PUBLISHER RH Production ASCAP
R&R RH 940

Ordinary ballad material, but strong performance by Detroit baritone. Contact: 313-533-7880

TYRONE BRUNSON The Method (7 00)
PRODUCER James Mtume
WRITER T Brunson
PUBLISHER Mtume
MCA 2 3657 (12 inch single)

Downtempo dance song, mysterious and a bit spacy

EXOTIC STORM You Better Get With It (3 59)
PRODUCERS William Bryant II Derrick "Dezzraye" Moore
WRITER D "Dezzraye" Moore
PUBLISHER Storm City USA BMI
Epic 3A 06239

Professional, commercial variation on Time/Family/Minneapolis themes

SOLOMON BURKE Love Buys Love (3 57)
PRODUCERS Scott Billington Solomon Burke
WRITER Paul Kelly
PUBLISHER Kelly World BMI
Bounder 4557

Low-key confidence from a voice of experience, new LP is his first studio effort in almost a decade. Contact: 617-354-0710

MARCUS Love They Don't Know You (3 25)
PRODUCER Charles I. Marcus
WRITER Clay Drayton
PUBLISHER Jobete ASCAP
Marcus MR 001 (12 inch version also available **Marcus MR 002**)

Rootsy r&b with a gospel message all-star musical cast includes Billy Preston and Paulinho da Costa. Contact: 818-992-8626

EBO Always And Forever (6 02)
PRODUCER Allan Felder
WRITER R Templeton
PUBLISHERS Rondor (London)/Almo, ASCAP
Domino D 8909 (12 inch single)

Well-produced MOR ballad, singer was Teddy Pendergrass' successor in the Bluenotes. Contact: 212-582-6900

MISSION Something About You (4 06)
PRODUCER Roy Carter
WRITER S Weston
PUBLISHER Per Mission ASCAP
Columbia 38-06291

Philly-based band and London-based producer team on a low-key AC ballad

CYNTHIA LYLES & THE ARTIST RHYTHM SECTION Crossover (5 18)
PRODUCERS Renito Rogers
WRITERS Sean M. Sullivan Dale David
PUBLISHER Artist BMI
Artist A 181 (12 inch single)

Clean, sharp r&b with feminine vocal playing off a funk bass drone. Contact: 213-461-2976

COUNTRY

PICKS

WAYLON JENNINGS What You'll Do When I'm Gone (2 55)
PRODUCERS Jimmy Bowen Waylon Jennings
WRITER Larry Butler
PUBLISHERS Larry Butler Blackwood BMI
MCA 52915

To a spare, ominous instrumental background, Jennings ponders the effects of parting, delivery is subdued yet dramatic

RECOMMENDED

B.J. THOMAS Night Life (3 43)
PRODUCER Steve Buckingham
WRITERS W Nelson P Buskirk W Breeland
PUBLISHERS Tree Glad BMI
Columbia 38-06314

Shades of Ray Price as Thomas resurrects a laid-back version of the Willie Nelson hit

KENDALLS Fire At First Sight (2 21)
PRODUCERS Terry Skinner J.L. Wallace
WRITERS Terry Skinner J.L. Wallace
PUBLISHER Hall Clement BMI
MCA/Curb 52933

Another uptempo tribute to instant love from the most distinctive vocal duo in the business

CON HUNLEY Quittin' Time (2 28)
PRODUCER Kyle Lehning
WRITERS Hellard Garwin Jones
PUBLISHERS Tree/Cross Keys, BMI ASCAP
Capitol B-5631

A lineal descendant of "Take This Job And Shove It", Hunley grouses about alienation in the work place and dreams of life after he punches out

TOM T. HALL Love Letters In The Sand (2 13)
PRODUCER Jerry Kennedy
WRITERS F Coots C Kenny N Kenny
PUBLISHER Bourne ASCAP
Mercury 884 850-7 (c/o PolyGram)

Easygoing, mellow treatment of the Pat Boone classic.

CONNIE SMITH Hold Me Back (2 48)
PRODUCER Bud Logan
WRITERS C Waters R Hellard
PUBLISHER Tree BMI
Epic 34-06250

Strong outing for Smith, one of the few good upbeat country records of the week

TOM GHENT You Can Lean On Me (2 09)
PRODUCER not listed
WRITERS Tom Ghent Dave Gillon
PUBLISHERS Ann Ghent Southland BMI
Sutherland SR 102

Premier songwriter who gave us "Whiskey, Whiskey" in the '70s re-emerges as a singer with this powerful ballad. Label based in Nashville

KATHY EDGE When You Love Me Like You Do (2 59)
PRODUCER Joe Gibson
WRITER Kathy Edge
PUBLISHER Perry Edge BMI
NSD NSO 221

Love conquers all in a sweet, melodic setting. Label based in Nashville

DANCE

PICKS

BRILLIANT Somebody (5 08)
PRODUCERS Stock Aitken Waterman
WRITERS Glover Montana Cauty Chester
PUBLISHER EG BMI
Atlantic 0 86788 (12 inch single 7 inch reviewed Sept. 6)

BUCKS FIZZ New Beginning (Mamba Seyra) (9 24)
PRODUCER Andy Hill
WRITERS M Myers T Gibbes
PUBLISHER MCA ASCAP
Polydor 885 274-1 (12 inch single)

British quartet's Abbalike AC style has made it a chart staple in Europe for years, this polyrhythmic production should propel its U.S. club launch

DARYL HALL Dreamtime (7 55)
PRODUCERS Daryl Hall David A. Stewart Tom "T-Bone" Wolk
WRITERS Daryl Hall John Beeby
PUBLISHERS Hallowed Hall/Red Network/ Anxious BMI
RCA 5714-1-RD (12-inch single, 7 inch reviewed July 25)

RECOMMENDED

MELISA MORGAN Fool's Paradise (5 13)
PRODUCERS Lesette Wilson Melisa Morgan
WRITERS L. Wilson M. Morgan
PUBLISHERS Fuss'Bush Burnin' ASCAP
Capitol V 15253 (12-inch single 7 inch reviewed July 12)

WAYNE JOHNSON It's The Power (Of Love) (5 43)
PRODUCER Paul Scott
WRITER Paul Scott
PUBLISHERS Tyrec/Ace Connection BMI
Sure Sound SS-5100 (12-inch single)

Warm, confiding baritone fronts spare, tasteful rhythm track, artist is a local celebrity in Newark, N.J., r&b circles. Contact: 201-242-3815.

E.T. Magic In The Air (All Around You Everywhere) (4 29)
PRODUCER E.T. (Eddie Towns)
WRITER E.T. (Eddie Towns)
PUBLISHER Temp BMI
Total Experience TE01 2638 (12 inch single 7 inch reviewed Aug. 16)

ROCKWELL Grow-Up (6 38)
PRODUCERS Rockwell Kerry Ashby
WRITERS Rockwell Janet Cole
PUBLISHER Jobete ASCAP
Motown 454AMG (12 inch single 7 inch reviewed Aug. 30)

CHARMAINE In The Heat Of The Beat (5 53)
PRODUCER Brian Soares
WRITER Brian Soares
PUBLISHER Prime Wave ASCAP
Night Wave RWO-920A (12-inch single)

Hi-NRG soul with rock guitar. Contact: 213-650-3131

AC

RECOMMENDED

JONATHAN BUTLER Haunted By Your Love (4 02)
PRODUCER Barry Eastmond
WRITER Jonathan Butler
PUBLISHER Zomba ASCAP
Jive 1026-7-J (c/o RCA)

Lacy, upbeat guitar instrumental

MICHAEL STANLEY BAND Poor Side Of Town (3 35)
PRODUCER not listed
WRITERS Johnny Rivers Lou Adler
PUBLISHER Rivers BMI
MSB MSB 901

Pretty, mostly acoustic remake of Johnny Rivers' 1966 chart-topper. Contact: 516-454-5990

Billboard® HOT 100® SINGLES™

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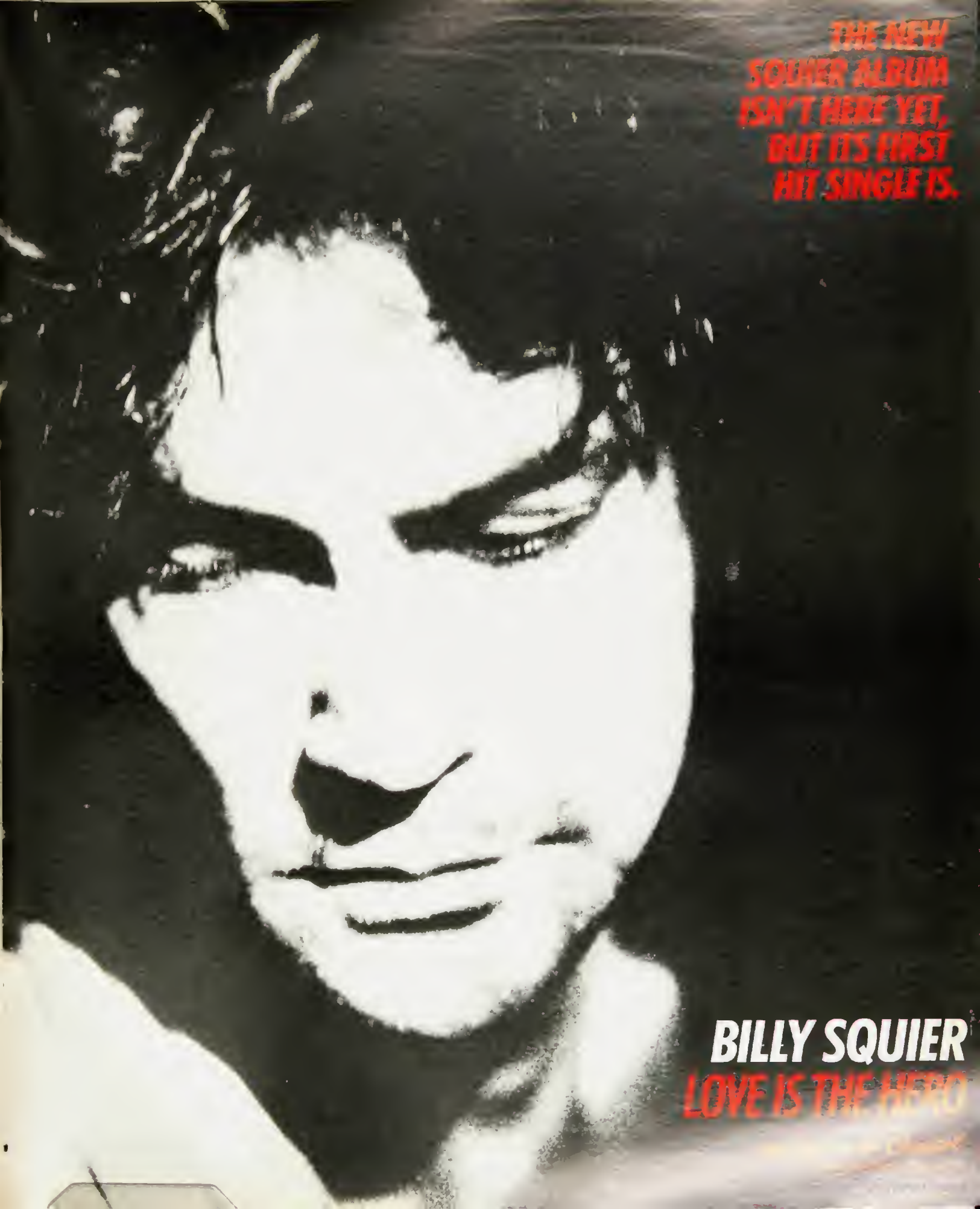
Compiled from a national sample of retail store and one-stop sales reports and radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL)
				★★ NO. 1 ★★	
1	2	4	13	**TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")** 1 week at No. One ◆ G.MASSER (G.MORODER, T.WHITLOCK)	◆ BERLIN COLUMBIA 38-05903
2	4	5	9	**DANCING ON THE CEILING** L.RICHIE (L.RICHIE, R.BROS. MEMBERS)	◆ LIONEL RICHIE MOTOWN 1843
3	6	9	7	**STUCK WITH YOU** HUEY LEWIS & THE NEWS (HUEY LEWIS)	◆ HUEY LEWIS & THE NEWS CHRYSALIS 43019
4	5	6	11	**FRIENDS AND LOVERS** V.DESSCA (P.SIGMON, J.GARFIELD)	CARL ANDERSON & GLORIA LORING CARRERE 4 06122 EPIC
5	1	2	12	**VENUS** STOCK AITKEN WATERMAN (P.LEE LOWEN)	◆ BANANARAMA LONDON 886 056 7 POLYGRAM
6	3	1	14	**HIGHER LOVE** R.TITELMAN, S.WINWOOD (S.WINWOOD, W.JENNINGS)	◆ STEVE WINWOOD ISLAND 7 28710 WARNER BROS.
7	7	7	14	**SWEET FREEDOM (THEME FROM "RUNNING SCARED")** R.TEMPERTON, D.RUSH, PHIL SWEDEN (R.TEMPERTON)	◆ MICHAEL MCDONALD MCA 52857
8	8	13	14	**WORDS GET IN THE WAY** L.LEVY, M.JR. (L.M.LEVY, L.LEVAN)	MIAMI SOUND MACHINE EPIC 34-06120
9	10	15	8	**WALK THIS WAY** R.RUBIN, R.ASHER, S.PERRY (S.TYLER, J.PERRY)	◆ RUN D.M.C. PROFILE 5112
10	11	14	13	**BABY LOVE** S.PARKER (S.PRAY, R.RICHARDS, M.KESSLER)	◆ REGINA ATLANTIC 7 89417
11	13	18	10	**DON'T FORGET ME (WHEN I'M GONE)** J.VALLANCE (GLASS TIGER, J.VALLANCE)	◆ GLASS TIGER MANHATTAN 50137 EMI AMERICA
12	14	23	7	**DREAMTIME** D.HALL, D.A.STEWART, T.WOLK (D.HALL, J.BEEBY)	◆ DARYL HALL RCA 14387
13	15	22	8	**LOVE ZONE** W.BRAITHWAITE, B.EASTMOND (B.EASTMOND, W.BRAITHWAITE, B.OCEAN)	◆ BILLY OCEAN JIVE 1 9510 ARISTA
14	9	3	12	**PAPA DON'T PREACH** MADONNA, S.BRAY (B.ELLIOT, MADONNA)	◆ MADONNA SIRE 7 28680 WARNER BROS.
15	16	19	11	**MAN SIZE LOVE (FROM "RUNNING SCARED")** R.TEMPERTON, D.RUSH, PHIL SWEDEN (R.TEMPERTON)	◆ KLYMAXX MCA 52844
16	17	24	12	**THE CAPTAIN OF HER HEART** DOUBLE (R.MALOO, T.HAUG)	◆ DOUBLE A&M 2838
17	22	25	10	**TWO OF HEARTS** J.LEVI, S.MATTHEWS, S.GATLIN, T.GREENE)	◆ STACEY Q ATLANTIC 7 89381
18	24	26	6	**WHEN I THINK OF YOU** J.JAM, T.LEWIS, J.HARRIS, M.LEWIS, J.JACKSON)	◆ JANET JACKSON A&M 2855
19	12	8	14	**RUMORS** J.KING, D.FOSTER (M.THOMPSON, M.MARSHALL, A.HILL)	TIMEX SOCIAL CLUB JAY 7001
20	25	27	5	**THROWING IT ALL AWAY** GENESIS, H.PROGHAM (A.BANKS, P.COLLINS, M.RUTHERFORD)	GENESIS ATLANTIC 7 89372
21	26	28	4	**PRESS** P.MCCARTNEY, H.PROGHAM (P.MCCARTNEY)	◆ PAUL MCCARTNEY CAPITOL 5597
22	15	15	15	**YANKEE ROSE** T.TEMPLEMAN (D.LOTH, S.VAI)	◆ DAVID LEE ROTH WARNER BROS. 7 28656
23	28	34	8	**MISSIONARY MAN** D.A.STEWART (STEWART, LENNOX)	◆ EURYTHMICS RCA 14414
24	12	12	15	**GLORY OF LOVE (THEME FROM "THE KARATE KID PART III")** M.CHAPMAN, P.CETERA, D.FOSTER, D.FOX)	◆ PETER CETERA WARNER BROS. 7 28662
25	30	30	2	**HEAVEN IN YOUR EYES** P.DEAN, J.OLIVER (P.DEAN, M.PENO, J.DEATER, M.MOORE)	◆ LOVERBOY COLUMBIA 38-06178
26	37	37	8	**ALL CRIED OUT** FULL FORCE (FULL FORCE)	◆ LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-05844
				★★★ POWER PICK/SALES ★★★	
27	39	49	3	**TYPICAL MALE** T.BRITTEN (J.BRITTEN, G.LYLE)	◆ TINA TURNER CAPITOL 5615
28	33	36	6	**LOVE WALKS IN** VAN HALEN, M.JONES, D.LANDEE (E.VAN HALEN, S.HAGAR, M.ANTHONY, A.VAN HALEN)	VAN HALEN WARNER BROS. 7 28626
29	32	15	15	**TWIST AND SHOUT** G.MARTIN, P.RUSSELL, P.MEDLEY)	THE BEATLES CAPITOL 5624
30	38	46	4	**HEARTBEAT** C.SANCHEZ, D.LEAR, W.WALDMAN)	DON JOHNSON EPIC 34-06285
31	20	10	18	**MAD ABOUT YOU** M.LLOYD (M.BROWN, J.WHELAN, M.YEWANS)	◆ BELINDA CARLISLE MCA 52815 MCA
32	00	00	8	**MONEY'S TOO TIGHT (TO MENTION)** S.LEVINE, J.VALENTINE, W.VALENTINE, C.WIGGINS)	◆ SIMPLY RED ELEKTRA 7 69528
33	37	43	8	**A MATTER OF TRUST** P.RAMONE (B.JOEL)	◆ BILLY JOEL COLUMBIA 38-06108
00	21	15	15	**WE DON'T HAVE TO TAKE OUR CLOTHES OFF** N.M.WALDEN (P.GLASS, N.M.WALDEN)	◆ JERMAINE STEWART ARISTA 1D 1 9424 ARISTA
35	15	50	8	**SWEET LOVE** M.J.POWELL, L.A.BAKER, L.A.JOHNSON, G.BIAS)	◆ ANITA BAKER ELEKTRA 7 69557
00	23	30	15	**THAT WAS THEN, THIS IS NOW** M.LLOYD (V.BRESCIA)	◆ THE MONKEES ARISTA 1 9509
37	00	15	12	**POINT OF NO RETURN** J.SMITH, R.WARTZ, C.SMITH, V.DAY)	◆ NU SHOOZ ATLANTIC 7 89392
38	83	53	8	**I DIDN'T MEAN TO TURN YOU ON** B.EDWARDS, J.HARRIS, T.LEWIS)	◆ ROBERT PALMER ISLAND 7 99537 ATLANTIC
30	35	15	8	**VELCRO FLY** G.HAMILTON, JOBSON, M.L.BEARD)	ZZ TOP WARNER BROS. 7 28650
				★★★ POWER PICK/AIRPLAY ★★★	
40	44	63	3	**TRUE COLORS** C.LAUPER, L.PETTIS (T.KELLY, B.STEINBERG)	◆ CYNDI LAUPER PORTRAIT 37 06247 EPIC
41	29	31	9	**OH, PEOPLE** M.PEREZ, B.ROBERTS, A.GORDMARK)	◆ PATTI LABELLE MCA 52877
42	49	66	4	**EARTH ANGEL (FROM "THE KARATE KID PART II")** J.PETERIK, W.LIAMS, J.WILLIAMS)	NEW EDITION MCA 52905
43	36	17	11	**THE EDGE OF HEAVEN** G.MICHAEL, G.MICHAEL)	◆ WHAM! COLUMBIA 38-06182
44	27	21	17	**YOU SHOULD BE MINE (THE WOO WOO SONG)** M.PERRY, A.GERSHMAN, N.GERSHMAN)	◆ JEFFREY OSBORNE A&M 2814
45	48	54	6	**LOVE ALWAYS** B.BAHAMADIA, R.JAGER, B.BAHAMADIA, C.BAYER JAGER, B.ROBERTS)	◆ EL DEBARGE GORDY 1852 MOTOWN
46	61	79	3	**GIRL CAN'T HELP IT** S.PERRY, J.PERRY, J.TAIN, N.SCHON)	◆ JOURNEY COLUMBIA 38-06302
47	52	60	7	**AIN'T NOTHIN' GOIN' ON BUT THE RENT** G.GUTHRIE, G.GUTHRIE)	◆ GWEN GUTHRIE POLYDOR 885 201 7 POLYGRAM
48	62	68	5	**PARANOIMIA** THE ART OF NOISE, J.DUDLEY, J.[illegible])	◆ THE ART OF NOISE WITH MAX HEADROOM ZANG 4 43[illegible] [illegible] BLVD
49	53	64	7	**SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")** N.M.WALDEN (T.SHOW, [illegible])	◆ SHEENA EASTON EMI AMERICA 8332
50	54	61	6	**WRAP IT UP** G.JENKINS, C.HAYES, D.PORTER)	◆ THE FABULOUS THUNDERBIRDS CBS ASSOCIATED 4 06270 EPIC
51	47	55	6	**PRIVATE NUMBER** [illegible], D.ATKINS, J.KNIGHT, A.ZIGMAN, J.KNIGHT, A.ZIGMAN)	◆ THE JETS MCA 52846
52	55	58	10	**WHAT DOES IT TAKE** B.HARRIS, T.LEWIS, J.JAM)	◆ HONEYMOON SUITE WARNER BROS. 7 28670
53	56	65	6	**YOU CAN CALL ME AL** P.SIMON, P.SIMON)	◆ PAUL SIMON WARNER BROS. 7 28667
54	59	62	8	**NOTHING IN COMMON** G.DOWNES, T.BAILEY, T.HALL, A.[illegible], J.[illegible])	◆ THOMPSON TWINS ARISTA 1 9511
55	58	67	5	**IT'S YOU** B.SEGER, B.PUNCH, B.SEGER)	BOB SEGER & THE SILVER BULLET BAND CAPITOL 5623
56	64	74	5	**TAKE ME HOME TONIGHT** R.MEGA, MONEY, M.LESSON, P.VALE, P.SPECTOR, E.GREENWICH, J.BARRY)	◆ EDDIE MONEY COLUMBIA 38-06231
57	42	32	12	**TAKEN IN** [illegible], M.RUTHERFORD, C.NEIL)	◆ MIKE & THE MECHANICS ATLANTIC 7 89404
58	69	87	3	**I'LL BE OVER YOU** TOTO, S.LUKATHER, R.GOODRUM)	◆ TOTO COLUMBIA 38-06280
59	68	86	3	**IN YOUR EYES** P.GABRIEL, D.ANDERS, B.LASWELL (P.GABRIEL)	PETER GABRIEL GEFFEN 7 28622 WARNER BROS.
60	65	76	5	**PLAYING WITH THE BOYS** D.WARD, [illegible], P.WOLF)	◆ KENNY LOGGINS COLUMBIA 38-05902
61	66	71	5	**THE OTHER SIDE OF LIFE** T.WILLIAMS, T.HATWARD)	◆ THE MOODY BLUES POLYDOR 885 201 7 POLYGRAM
62	50	48	9	**SOMEBODY LIKE YOU** R.ORSEN, D.BARNES, J.CARLISI, D.VAN ZANT, L.STEELE, J.VALLANCE)	◆ 38 SPECIAL A&M 2854
63	71	85	3	**ANOTHER HEARTACHE** B.ADAMS, J.VALLANCE, R.STEWART, B.WAYNE)	◆ ROD STEWART WARNER BROS. 7 28631
64	45	29	19	**SLEDGEHAMMER** P.GABRIEL, P.GABRIEL, [illegible])	◆ PETER GABRIEL GEFFEN 7 28718 WARNER BROS
65	46	30	16	**LOVE TOUCH (THEME FROM "LEGAL EAGLES")** M.CHAPMAN, M.CHAPMAN, H.KNIGHT, L.BLAIR)	◆ ROD STEWART WARNER BROS. 7 28668
66	51	51	7	**RUTHLESS PEOPLE** D.HALL, M.JAGGER, D.A.STEWART (D.HALL, M.JAGGER, D.A.STEWART)	MICK JAGGER EPIC 34-06211
67	81	—	2	**25 OR 6 TO 4** D.FOSTER, R.LAMM, J.PANKOW)	CHICAGO WARNER BROS. 7 28628
68	74	80	4	**GIVE ME THE REASON** L.VANDROSS, N.VANDROSS, N.ADDERLEY JR.)	◆ LUTHER VANDROSS EPIC 34-06129
69	72	77	7	**SPIRIT IN THE SKY** C.LEON, N.GREENBAUM)	◆ DOCTOR AND THE MEDICS IRS 52880 MCA
70	57	38	19	**DANGER ZONE** G.MOROODER, G.MOROODER, T.WARTLOCK)	◆ KENNY LOGGINS COLUMBIA 38-05893
				★★★ HOT SHOT DEBUT ★★★	
71	NEW▶		1	**HUMAN** J.JAM, T.LEWIS, J.HARRIS, M.T.LEWIS)	◆ THE HUMAN LEAGUE A&M 2861
72	80	90	3	**LOVE COMES QUICKLY** S.HAGUE, N.TENNANT, C.LOWE, S.HAGUE)	◆ PET SHOP BOYS EMI AMERICA 8338
73	43	15	15	**ALL THE LOVE IN THE WORLD** W.WITTMAN, J.SPINKS)	◆ THE OUTFIELD COLUMBIA 38-05894
74	15	—	2	**EMOTION IN MOTION** C.HUGHES, R.OCASEK, R.CULLUM, R.OCASEK)	RIC OCASEK GEFFEN 7 28617 WARNER BROS.
30	43	78	8	**EVERY LITTLE KISS** B.HORNSBY, J.SCHENKER, B.HORNSBY)	BRUCE HORNSBY & THE RANGE RCA 14361
30	78	57	15	**TAKE IT EASY** R.TAYLOR, A.TAYLOR, S.JONES)	◆ ANDY TAYLOR ATLANTIC 7 89414
73	78	78	8	**LONELY IS THE NIGHT** J.BOYLAN, D.WARREN, A.HAMMOND)	AIR SUPPLY ARISTA 1 9521
78	83	15	3	**SOMEBODY'S OUT THERE** M.LUNN, R.EMMETT, M.LEVINE, G.MOORE)	TRIUMPH MCA 52898
79	15	15	15	**INVISIBLE TOUCH** GENESIS, H.PROGHAM, P.COLLINS, M.RUTHERFORD, A.BANKS)	◆ GENESIS ATLANTIC 7 89407
80	80	44	12	**RUMBLESEAT** LITTLE BASTARD, D.GEHMAN, J.MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RIVA 886 456 7 POLYGRAM
81	NEW▶		1	**WORD UP** L.BLACKMON, L.BLACKMON, T.JENKINS)	◆ CAMEO ATLANTA ARTISTS 884 933-7 POLYGRAM
82	15	69	15	**LOVE OF A LIFETIME** G.GARTSIDE, D.GAMSON, A.MARDIN, G.GARTSIDE, D.GAMSON)	◆ CHAKA KHAN WARNER BROS. 7 28671
83	93	—	2	**YOU GIVE LOVE A BAD NAME** B.HARBAIRN, J.BON JOVI, R.SAMBORA, D.CHILD)	◆ BON JOVI MERCURY 884 953-7 POLYGRAM
00	15	59	15	**NASTY** J.JAM, T.LEWIS, J.HARRIS, M.T.LEWIS, J.JACKSON)	◆ JANET JACKSON A&M 2830
85	00	73	8	**ANOTHERLOVERHOLENYOHEAD** PRINCE (PRINCE)	◆ PRINCE & THE REVOLUTION PAISLEY PARK 7 28620 WARNER BROS
86	15	—	2	**EYE OF THE ZOMBIE** J.FOGERTY, J.FOGERTY)	◆ JOHN FOGERTY WARNER BROS. 7 28657
00	15	00	8	**THE HUNTER** G.DOWNES, G.DOWNES)	◆ GTR ARISTA 1 9512
00	30	—	2	**WILD WILD LIFE** TALKING HEADS, D.BYRNE)	◆ TALKING HEADS SIRE 7 28629 WARNER BROS.
89	NEW▶		2	**CAN'T WAIT ANOTHER MINUTE** M.J.BLAKE, S.HISHEIDAN, M.CHETEN)	◆ FIVE STAR RCA 14421
90	82	56	17	**ONE STEP CLOSER TO YOU** [illegible], [illegible], C.HEATHER, C.ROGERS, STURKEN, PESCETTO, GRANT)	◆ GAVIN CHRISTOPHER MANHATTAN 50028 EMI AMERICA
91	70	45	14	**HANGING ON A HEART ATTACK** M.CHAPMAN, H.KNIGHT, M.CHAPMAN)	◆ DEVICE CHRYSALIS 42996
92	79	50	13	**SUZANNE** S.PERRY, J.PERRY, J.TAIN)	JOURNEY COLUMBIA 38-06134
93	92	92	4	**ANGEL IN MY POCKET** L.HENRY, L.HENRY, L.HENRY)	◆ ONE TO ONE WARNER BROS. 7 28739
94	NEW▶		1	**THE RAIN** V.BELL, R.JAMMONS, V.BELL)	◆ ORAN "JUICE" JONES DEF JAM COLUMBIA 38-06209 COLUMBIA
95	88	75	10	**WALK LIKE A MAN (FROM "A FINE MESS")** B.JAMES, B.DEWEL, B.GAUDIO)	◆ MARY JANE GIRLS MOTOWN 1851
96	89	82	15	**MODERN WOMAN (FROM "RUTHLESS PEOPLE")** P.RAMONE, B.JOEL)	BILLY JOEL EPIC 34-06118
97	95	89	9	**IF LOOKS COULD KILL** R.NEVISON, [illegible], M.GARRETT)	HEART CAPITOL 5605
98	98	93	23	**NO ONE IS TO BLAME** E.CLAPTON, M.PRESSMAN, M.JONES)	◆ HOWARD JONES ELEKTRA 7 [illegible]
99	86	73	16	**OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)** S.HAGUE, N.TENNANT, C.LOWE, S.HAGUE, N.TENNANT, C.LOWE)	◆ PET SHOP BOYS EMI AMERICA 8330
100	100	99	5	**WALK AWAY RENEE** [illegible], [illegible], M.BRADLEY, T.SANSONE)	◆ SOUTHSIDE JOHNNY & THE JUKES ATLANTIC 7 [illegible]

◯ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.


THE NEW
SQUIER ALBUM
ISN'T HERE YET,
BUT ITS FIRST
HIT SINGLE IS.
BILLY SQUIER
LOVE IS THE HERO

TWO FOR THE TURNTABLE

THE NU-EST FROM NU SHOOZ

"Point of No Return"
7 89392
Produced by John Smith and Rick Waritz
Management Rick Waritz for Sosumi Productions

Once you've heard it, there's no turning back.

BB (33)

WHAT EVERYONE WANTS FROM CHRIS THOMPSON

"What A Woman Wants"
7 89368
Produced by Phil Galdston and John Van Tongeren
Management Kushnick Passick Management

Manfred Mann vocalist makes a name for himself with a great new single.

ATLANTIC

ON ATLANTIC RECORDS AND CASSETTES

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE SOUNDTRACK FROM "Top Gun" produces its first No. 1 single this week as "Take My Breath Away" by **Berlin** (Columbia) hits the top (**Kenny Loggins**' "Danger Zone" peaked at No. 2.) The Berlin single's strong sales give it a small margin over **Lionel Richie's** "Dancing On The Ceiling" (Motown), which has the lead in airplay. In addition to Richie, within striking distance of the top for next week are "Stuck With You" by **Huey Lewis & the News** (Chrysalis) and "Friends And Lovers," the current No. 1 single on the Hot Adult Contemporary Chart, by **Carl Anderson & Gloria Loring** (Carrere).

THE LONG LABOR DAY weekend creates a higher-than-average number of frozen radio and store reports. It does not seem to affect chart movement significantly, but radio adds are slowed to some degree. As a result, only four records debuted on the chart, led by the **Human League** with "Human" (A&M), which is on over one-fourth of the radio panel in its first week of release. The three other new entries were all crossovers from the Hot Black Singles Chart. **Cameo's** "Word Up" (Atlanta Artists) comes on at No. 81 with an early top 10 report from WKSE Buffalo. **Five Star's** "Can't Wait Another Minute" enters at No. 89 with early pop radio action at WPOW Miami, Fla. (moving 19-16), and KMEL San Francisco (33-26). New artist **Oran "Juice" Jones** debuts at No. 94 with "The Rain" (Columbia). Among the early believers at top 40 radio is KSFM Sacramento, Calif., where the record moves from an add last week to No. 16 this week.

IT HAS BEEN NOTED several times in this column that point gains, not chart moves, determine bullets. This fact is clearly demonstrated on this week's chart as several records move up as many as five places without a bullet. These records gain enough points to move up on the chart, but not enough to bullet. On the other hand, the **Miami Sound Machine's** "Words Get In The Way" (Epic) has enormous point gains at retail and moderate gains at radio—more than enough combined points to bullet—but holds at No. 8 because of the fierce competition in the top 10 this week. Other records with small chart moves despite strong point gains are "Money$ Too Tight (To Mention)" by **Simply Red** (Elektra) at No. 32 and this week's Power Pick/Airplay, "True Colors" by **Cyndi Lauper** (Portrait), at No. 40. Incidentally, the perfect top 10 track record of the Airplay Picks continues. To date, no Power Pick/Airplay has failed to reach the top 10 on the Hot 100.

QUICK CUTS. **Nu Shooz** (Atlantic) is moving up slowly and steadily, with top 10 reports from nine reporting stations. **Art of Noise** (Chrysalis) shows some big radio jumps, including 21-15 at BJ-105 Orlando, Fla., and 14-6 at K-104 Erie, Pa. The **Jets** (MCA) loses its bullet this week but it is top 15 in six markets. **Honeymoon Suite** (Warner Bros.) continues to move up, albeit without a bullet, as it shows strong results where played, including eight top 10 radio reports.

FOR WEEK ENDING SEPTEMBER 13, 1986

Billboard

HOT 100 SINGLES ACTION

RADIO MOST ADDED

223 REPORTERS

		NEW ADDS	TOTAL ON
THE HUMAN LEAGUE	HUMAN A&M	64	65
CHICAGO	25 OR 6 TO 4 WARNER BROS	37	78
JOURNEY	GIRL CAN'T HELP IT COLUMBIA	32	142
RIC OCASEK	EMOTION IN MOTION GEFFEN	30	61
TOTO	I'LL BE OVER YOU COLUMBIA	29	113

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made or is available by sending a self addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

195 REPORTERS

		NUMBER REPORTING
CYNDI LAUPER	TRUE COLORS PORTRAIT	38
TINA TURNER	TYPICAL MALE CAPITOL	27
DON JOHNSON	HEARTBEAT EPIC	27
PAUL SIMON	YOU CAN CALL ME AL WARNER BROS.	25
ROBERT PALMER	I DIDN'T MEAN TO TURN YOU ON ISLAND	17

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Billboard. HOT 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	1
2	1	VENUS	BANANARAMA	5
3	3	DANCING ON THE CEILING	LIONEL RICHIE	2
4	5	ERIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	4
5	7	STUCK WITN YOU	HUEY LEWIS & THE NEWS	3
6	6	SWEET EREEDOM	MICHAEL MCDONALD	7
7	8	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	8
8	4	NIGHER LOVE	STEVE WINWOOD	6
9	10	WALK THIS WAY	RUN D M C	9
10	11	BABY LOVE	REGINA	10
11	13	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	11
12	12	MAN SIZE LOVE (EROM "RUNNING SCARED")	KLYMAxx	15
13	15	LOVE ZONE	BILLY OCEAN	13
14	16	THE CAPTAIN OE HER HEART	DOUBLE	16
15	20	DREAMTIME	DARYL HALL	12
16	9	PAPA DON'T PREACN	MADONNA	14
17	24	TWO OF HEARTS	STACLY Q	17
18	26	WHEN I THINK OF YOU	JANET JACKSON	18
19	17	YANKEE ROSE	DAVID LEE ROTH	22
20	25	PRESS	PAUL MCCARTNEY	21
21	14	RUMORS	TIMEX SOCIAL CLUB	19
22	31	THROWING IT ALL AWAY	GENESIS	20
23	28	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	26
24	30	MISSIONARY MAN	EURYTHMICS	23
25	19	WE DON'T HAVE TO TAKE OUR CLOTHES OFE	JERMAINE STEWART	34
26	16	THAT WAS THEN, THIS IS NOW	THE MONKEES	36
27	21	MAD ABOUT YOU	BELINDA CARLISLE	31
28	32	TWIST AND SHOUT	THE BEATLES	29
29	33	POINT OE NO RETURN	NU SHOOZ	37
30	23	GLORY OE LOVE	PETER CETERA	24
31	27	OH, PEOPLE	PATTI LABELLE	41
32	35	HEAVEN IN YOUR EYES	LOVERBOY	25
33	34	MONEY$ TOO TIGHT (TO MENTION)	SIMPLY RED	32
34	36	LOVE WALKS IN	VAN HALEN	28
35	—	TYPICAL MALE	TINA TURNER	27
36	37	SWEET LOVE	ANITA BAKER	35
37	38	A MATTER OE TRUST	BILLY JOEL	33
38	22	YOU SNOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	44
39	—	HEARTBEAT	DON JOHNSON	30
40	29	THE EDGE OF HEAVEN	WHAM!	43

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	DANCING ON THE CEILING	LIONEL RICHIE	2
2	2	TAKE MY BREATH AWAY (LOVE THEME EROM "TOP GUN")	BERLIN	1
3	5	STUCK WITH YOU	HUEY LEWIS & THE NEWS	3
4	1	HIGHER LOVE	STEVE WINWOOD	6
5	6	ERIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	4
6	3	VENUS	BANANARAMA	5
7	9	SWEET EREEDOM	MICHAEL MCDONALD	7
8	10	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	8
9	12	WALK THIS WAY	RUN D M C	9
10	13	DREAMTIME	DARYL HALL	12
11	11	BABY LOVE	REGINA	10
12	15	DON'T EORGET ME (WHEN I'M GONE)	GLASS TIGER	11
13	7	PAPA DON'T PREACH	MADONNA	14
14	16	THROWING IT ALL AWAY	GENESIS	20
15	8	RUMORS	TIMEX SOCIAL CLUB	19
16	17	LOVE ZONE	BILLY OCEAN	13
17	16	WHEN I THINK OF YOU	JANET JACKSON	18
18	20	TWO OE HEARTS	STACEY Q	17
19	22	THE CAPTAIN OE HER HEART	OOUBLE	16
20	23	HEAVEN IN YOUR EYES	LOVERBOY	25
21	19	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	15
22	25	HEARTBEAT	DON JOHNSON	30
23	14	GLORY OE LOVE	PETER CETERA	24
24	27	TYPICAL MALE	TINA TURNER	27
25	26	LOVE WALKS IN	VAN HALEN	28
26	29	MISSIONARY MAN	EURYTHMICS	23
27	36	TRUE COLORS	CYNDI LAUPER	40
28	31	A MATTER OF TRUST	BILLY JOEL	33
29	39	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	38
30	35	MONEY$ TOO TIGHT (TO MENTION)	SIMPLY RED	32
33	34	TWIST AND SHOUT	THE BEATLES	29
32	30	VELCRO ELY	ZZ TOP	39
33	33	PRESS	PAUL MCCARTNEY	21
34	21	MAD ABOUT YOU	BELINDA CARLISLE	31
35	38	ALL CRIED DUT	LISA LISA & CULT JAM WITH FULL FORCE	26
36	—	SWEET LOVE	ANITA BAKER	35
37	24	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	34
38	—	GIRL CAN'T HELP IT	JOURNEY	46
39	—	EARTH ANGEL	NEW EDITION	42
40	28	YANKEE ROSE	DAVID LEE ROTH	22

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (12)	19
Geffen (3)	
Sire (2)	
Island (1)	
Paisley Park (1)	
COLUMBIA (12)	13
Def Jam/Columbia (1)	
ATLANTIC (8)	9
Island (1)	
EPIC (5)	8
CBS Associated (1)	
Carrere (1)	
Portrait (1)	
MCA (6)	8
I.R.S. (2)	
A&M	6
ARISTA (4)	6
Arista/10 (1)	
Jive (1)	
POLYGRAM	6
Polydor (2)	
Atlanta Artists (1)	
London (1)	
Mercury (1)	
Riva (1)	
CAPITOL	5
EMI-AMERICA (3)	5
Manhattan (2)	
RCA	4
CHRYSALIS (2)	3
China (1)	
ELEKTRA	3
MOTOWN (2)	3
Gordy (1)	
JAY	1
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher — Licensing Org.)
Sheet Music Dist.

67 25 OR 6 TO 4
(Lammastein, ASCAP; Aurelius, ASCAP; CPP)

47 AIN'T NOTHIN GOIN ON BUT THE RENT
(Dum Di Dum, ASCAP)

26 ALL CRIED OUT
(Wilesden, BMI; Wy' My' BMI; Careers, BMI; CPP)

73 ALL THE LOVE IN THE WORLD
(Warning Tracks, ASCAP)

93 ANGEL IN MY POCKET
(MCA, ASCAP)

63 ANOTHER HEARTACHE
(Irving, BMI; Calypso Toonz, PROC; Adams Communications, BMI; Zot, ASCAP; Rod Stewart, ASCAP; Intersong, ASCAP; CPP; ALM; CHA; HL)

65 ANOTHERLOVERHOLENYOHEAD
(Controversy, ASCAP; WBM)

89 BABY LOVE
(Black Lion, ASCAP; Regina Richards, ASCAP; Deutsch Berards, ASCAP; April, ASCAP; Maz Appeal, ASCAP; CPP; ABP)

89 CAN'T WAIT ANOTHER MINUTE
(Ensign, BMI; Boomers Mothers, BMI; Naked Prey, BMI)

16 THE CAPTAIN OF HER HEART
(Z Musik, SIIISA; Almo, ASCAP; CPP; ALM)

2 DANCING ON THE CEILING
(Brockman, ASCAP; CPP/CLM)

70 DANGER ZONE
(Famous, ASCAP; CPP)

61 DON'T FORGET ME (WHEN I'M GONE)
(Colgems, EMI, ASCAP; Tiger Shards, CAPAC; Irving, BMI; Calypso Toonz, PROC; WBM; CPP; ALM)

12 DREAMTIME
(Hallowed Ma', BMI; Red Network, BMI; Anomus, PRS; Warner Tamerlane, BMI; CPP; WBM)

42 EARTH ANGEL (FROM "THE KARATE KID PART II")
(Dedise Williams, BMI; HL)

43 THE EDGE OF HEAVEN
(Morrison Leahy, ASCAP; Chappell, ASCAP; HL)

18 EMOTION IN MOTION
(Lida, ASCAP; WBM)

75 EVERY LITTLE KISS
(Zappo, ASCAP)

86 EYE OF THE ZOMBIE
(Wemina, ASCAP; CPP)

4 FRIENDS AND LOVERS
(WB, ASCAP/French Surl, ASCAP/Colgems EMI, ASCAP; WBM)

46 GIRL CAN'T HELP IT
(Street Talk, ASCAP/Rock Dog, ASCAP/Erisco Rid, ASCAP/Colgems EMI, ASCAP; WBM)

68 GIVE ME THE REASON
(April, ASCAP; Uncle Rennie's, ASCAP; Dilland, BMI; CPP; ABP)

24 GLORY OF LOVE (THEME FROM "THE KARATE KID PART III")
(Ezil Lime Orange, ASCAP; Air Bear, BMI; Warner Tamerlane, BMI; CPP; WBM)

91 HANGING ON A HEART ATTACA
(Makin, ASCAP; Arista, ASCAP; CPP)

30 HEARTBEAT
(Glasco, ASCAP/Coldblon, BMI; Moon & Stars, BMI; CPP; WBM)

25 HEAVEN IN YOUR EYES
(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI; Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI; CPP)

6 HIGHER LOVE
(E.S. Limited, PAS/Wilbin, David, BMI; Blue Sky Rider, BMI; WBM)

71 HUMAN
(Flyte Tyme, ASCAP)

87 THE HUNTER
(Big Glove, BMI; CPP; WBM)

38 I DIDN'T MEAN TO TURN YOU ON
(Flyte Tyme, ASCAP/Avant Garde, ASCAP; WBM)

97 IF LOOKS COULD KILL
(Blackwood, BMI; Stone Diamond, BMI; CPP)

58 I'LL BE OVER YOU
(Rehtaeh Veets, ASCAP/California Phase, ASCAP; WBM)

59 IN YOUR EYES
(Chaline, BMI; Hidden Pun, BMI)

79 INVISIBLE TOUCH
(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music, WBM)

55 IT'S YOU
(Gear, ASCAP; WBM)

77 LONELY IS THE NIGHT
(WB, ASCAP/Albert Hammond, ASCAP/Realsongs, ASCAP; WBM)

85 LOVE ALWAYS
(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI; CPP)

72 LOVE COMES QUICKLY
(Virgin, ASCAP/Chansana, ASCAP/Unchappell, BMI; CPP; WBM)

82 LOVE OF A LIFETIME
(Gamson Songs, ASCAP/WB, ASCAP/Jourssance, ASCAP; WBM)

65 LOVE TOUCH (THEME FROM "LEGAL EAGLES")
(Makin, ASCAP/Arista, ASCAP; CPP)

28 LOVE WALKS IN
(Yessup, ASCAP; WBM)

63 LOVE ZONE
(Zomba, ASCAP; HL)

36 MAD ABOUT YOU
(Alpine One, BMI; Careers, BMI; This Is Art, BMI/Arista, ASCAP; CPP)

65 MAN SIZE LOVE (FROM "RUNNING SCARED")
(Realsongs, ASCAP, April, ASCAP; MGM UA, ASCAP; Almo, ASCAP; CPP)

33 A MATTER OF TRUST
(Joel Songs, BMI; CPP; ABP)

23 MISSIONARY MAN
(RCA Music, Red Network, BMI; CPP)

96 MODERN WOMAN (FROM "RUTHLESS PEOPLE")
(Joel Songs, BMI; CPP; AMP)

32 MONEY$ TOO TIGHT (TO MENTION)
(Stan Flo, BMI; Olo, BMI; HL)

84 NASTY
(Flyte Tyme, ASCAP; WBM)

98 NO ONE IS TO BLAME
(Howard Jones Music, Ltd., WBM)

54 NOTHING IN COMMON
(Zomba, ASCAP; CPP)

41 OH, PEOPLE
(Brooztertoones, BMI; Nonpareil, ASCAP; CPP)

90 ONE STEP CLOSER TO YOU
(Music Corp. Of America, BMI; Bayan Beat, BMI; Rashida, HMI; MCA, ASCAP; MCA, HL)

99 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)
(Cage, ASCAP; Ten, ASCAP; Virgin, ASCAP; CPP)

61 THE OTHER SIDE OF LIFE
(WB, ASCAP/Bright Music, PRS; WBM)

14 PAPA DON'T PREACH
(Elbell, ASCAP/Jacobsen, ASCAP; WBM)

48 PARANOMIA
(Blatlo, ASCAP; WB, ASCAP/Perfect Songs, HMI/Island, HMI; WHM)

60 PLAYING WITH THE BOYS
(Mob Money, ASCAP/Petwolf, ASCAP/Chappell, ASCAP; Famous, ASCAP/Kikiko, BMI/Unchappell, BMI; CPP; WBM/CHA; HL)

37 POINT OF NO RETURN
(Poetsdle, HMI; WBM)

21 PRESS
(MPL, ASCAP; MPL/HL)

51 PRIVATE NUMBER
(Almo, ASCAP/Cremsco, ASCAP/Irving, BMI; CPP; ALM)

94 THE RAIN
(Def Jam, ASCAP)

80 RUMBLESEAT
(Riva, ASCAP; WBM)

19 RUMORS
(Jing IV, BMI/Danica, BMI)

66 RUTHLESS PEOPLE
(Unchappell, BMI/Hot cha, BMI/Promopub B.V., PRS, Arista, ASCAP; Blue Network, ASCAP)

64 SLEDGEHAMMER
(Chaline, BMI; Hidden Pun, BMI; WBM)

49 SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")
(Triple Star, BMI; Snow Songs, BMI; Uyad, BMI; CPP)

62 SOMEBODY LIKE YOU
(Rockopen, ASCAP/Irving, BMI/Calypso Toonz, PROC; WBM; CPP; ALM)

78 SOMEBODY'S OUT THERE
(Triumph, ASCAP; WBM)

69 SPIRIT IN THE SKY
(Westmaster; HL)

3 STUCK WITH YOU
(Huey, ASCAP; CPP/CLM)

92 SUZANNE
(Street Talk, ASCAP; Tyson Rid, ASCAP; Colgems-EMI, ASCAP; WBM)

7 SWEET FREEDOM (THEME FROM "RUNNING SCARED")
(Realsongs, ASCAP; April, ASCAP; MGM UA, ASCAP; Almo, ASCAP; CPP)

35 SWEET LOVE
(Old Brompton Road, ASCAP; Jobete, ASCAP; CPP)

76 TAKE IT EASY
(Portbud, ASCAP; Marilee, ASCAP; CPP)

56 TAKE ME HOME TONIGHT
(C And D, ASCAP; Arlon, ASCAP/Chappell, ASCAP; Mother Bertha, BMI; Trio, BMI; Warner Tamerlane, BMI; CHA; HL)

1 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")
(GMPC, ASCAP; Famous, ASCAP; CPP)

57 TAKEN IN
(Michael Rutherford, ASCAP; Pun/EJ Songs, ASCAP; Arlon, ASCAP; Chappell, ASCAP; HL; WBM)

35 THAT WAS THEN, THIS IS NOW
(Mosquitos, ASCAP; CPP)

20 THROWING IT ALL AWAY
(Anthony Banks, ASCAP; Phil Collins, ASCAP; Mike Rutherford, ASCAP; Hit And Run, ASCAP; WBM)

40 TRUE COLORS
(Denise Barry, ASCAP; Billy [illegible])

29 TWIST AND SHOUT
(Lupen [illegible])

17 TWO OF HEARTS
(On The Note, BMI; Bug, BMI; Tun Green, ASCAP; Four Buddies, ASCAP; CPP)

27 TYPICAL MALE
(Myaso, PRS; Almo, ASCAP; WB, ASCAP; WBM; CPP; ALM)

39 VELCRO FLY
(Hamstein, BMI; WBM)

5 VENUS
(Davglow, ASCAP; CPP)

100 WALK AWAY RENEE
(New York Times, BMI; HL)

95 WALK LIKE A MAN (FROM "3 FINE MESS")
(Claridge, ASCAP; Unchappell, BMI; MPL; HL)

9 WALK THIS WAY
(Daksel, BMI; Unchappell, BMI; CHA; HL)

34 WE DON'T HAVE TO TAKE OUR CLOTHES OFF
(Bellboy, BMI; Chappell, ASCAP)

52 WHAT DOES IT TAKE
(Screen Gems, EMI, BMI; Auto Tunes, BMI; WBM)

18 WHEN I THINK OF YOU
(Flyte Tyme, ASCAP; WBM)

88 WILD WILD LIFE
(Index, ASCAP)

81 WORD UP
(3 Man, BMI; Larry Junior, BMI; All Seeing Eye, ASCAP)

8 WORDS GET IN THE WAY
(Foreign Imported, BMI; CPP)

50 WRAP IT UP
(East, BMI; Memphis, BMI; Irving, BMI; Peanta, BMI; CPP; ALM)

22 YANKEE ROSE
(Diamond Dave, ASCAP/Sy Vy, ASCAP; WBM)

53 YOU CAN CALL ME AL
(Paul Simon, BMI; WBM)

83 YOU GIVE LOVE A BAD NAME
(Bon Jovi, ASCAP; April, ASCAP; Desmobile, ASCAP; CPP; ABP)

44 YOU SHOULD BE MINE (THE WOO WOO SONG)
(Nonpareil, ASCAP; Brooztertoones, BMI; CPP)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP: April Blackwood — CPP: [illegible]
ALM: Almo — HAL: [illegible]
BM: Belwin Mi[illegible]

Movies, Music Help Each Other
Soundtrack Boom Leads To Symbiosis

BY MIKE JACOBS

LOS ANGELES With soundtracks and film-related singles riding high on the charts, it's obvious that the percentage of record and film company grosses directly attributable to film soundtracks has become substantial. Although no industrywide figures are available, the growing symbiosis between films and records is having its impact on both corporate and artist income. It's also having an impact on how both industries are structured

Name acts may receive $25,000 and more to record a film's theme song, and that's just the tip of the earnings iceberg. Income to writers and publishers for a major soundtrack theme that crosses to the adult contemporary chart or reaches the pop top 10, such as Lionel Richie's "Say You, Say Me," may average $350,000 domestically in the initial year and increase approximately $100,000 if it does well overseas, where artists are also paid for theater performances.

Todd Brabeck, Western regional director for ASCAP, says 20% of that organization's most performed songs over the last two years were written for films. Additionally, 62% of ASCAP's most performed standards over the last 10 years were associated with films.

Publishers appear to be the biggest beneficiaries of this income One business manager who handles several superstar acts notes that these songs may well have several lives in different formats for up to 10 years While acknowledging that film exposure creates dollars for the artist by exposing him to wider demographics and potentially crossing him into the mainstream, he says that publishers stand to benefit from such exposure as well.

Publishers appear to be biggest winners

Although rock's earliest days included attempts at merging the new music with films—"Rock Around The Clock" and "High School Confidential" were among the more notable examples—most soundtracks featuring rock'n'roll were afterthoughts rather than a consciously applied marketing tool. And in the late '70s, the boom that was "Saturday Night Fever" and "Grease" was followed by the bust of "Sgt. Pepper's Lonely Hearts Club Band," leading the industry to cast a wary eye on the future of rock soundtracks

On the artist side, the late '70s also saw select deals that today would be considered excessive The groundbreaking 1978 concert film and record album by the Band, "The Last Waltz," is a case in point.

Shot in one night for a modest $150,000, the film ran up $2.5 million in post-production costs, according to the group's former manager Larry Samuels, and ultimately proved a boxoffice disappointment. Samuels adds that the soundtrack was actually the first of a five-record, $7 million deal with Warner Bros. It proved the only album delivered to the label, as guitarist and songwriter Robbie Robertson left the group following the film's completion. Robertson was able to parlay his "Last Waltz" participation into a development deal with Lorimar that produced the boxoffice flop "Carny"

Today, the soundtrack craze means deals are available for both superstars and unknowns, with prices varying accordingly.

For an unknown band, synchronization fees can range from no money to $3,500 plus co-publishing if the band has a record deal Many new groups are enticed into low-paying arrangements in the hope that the resulting exposure may lead to a record deal. The label releasing the soundtrack usually maintains an album option with the band in the event its song becomes a hit single

Many groups, including Oingo Boingo and Carla Olsen & the Textones, have managed to survive, despite a lack of chart success, with the help of soundtrack dates Saul Davis, who manages the Textones, says he has seen several types of deals cross his desk, ranging from deals to license existing songs for approximately $5,000 with no publishing rights involved, to co-publishing arrangements

For superstars, anything goes Arnold Steifel, who manages Rod Stewart, recently made a unique and lucrative deal for the film "Legal Eagles." Under the terms of the contract, the single, "Love Touch," appears only on Stewart's forthcoming Warner Bros. album and not on the soundtrack album, while the movie's advertising campagn for radio and television utilizes the song for all purposes. This arrangement—combined with the music video for the tune, which included scenes from the movie—helped Stewart more than "Legal Eagles."

Artist agencies have also entered the fray, crossing their film and music divisions in order to attract top recording artists to their rosters

What the future holds is anyone's guess. But Gary LeMel, vice president of music for Warner Bros. Films, says "more innovative things are yet to be done" in merging and exploiting music and films. Conversely, Samuels says that artists "are being short-changed," and that the film/soundtrack marriage has "made music like selling shoes" For the foreseeable future, however, the relationship is here to stay

MARKET ACTION
BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N Y 10019, (212) 713-2000

Company	Sale 1000's	Close 8/26	Close 8/29	Change
NEW YORK STOCK EXCHANGE				
American Can	307	91	88',	-2',
John Blair & Co	272	28'	28',	-',
CBS Inc	258 4	141',	141',	-',
Cannon Group	878 5	30',	30	-',
Capital Cities Communications	115 3	260	268	+8
Coca Cola	3904 8	38',	37',	-',
Walt Disney	2391	45',	45',	+',
Eastman Kodak	3076 9	57',	56',	-',
General Electric	2686 5	75	78',	+3',
Gulf & Western	1276 1	67',	71',	+3',
Handleman	417 5	28	27',	-',
MCA Inc	632 4	43',	43',	-',
Orion Pictures Corp	184 5	14',	13',	-1
Sony Corp	1048 2	20',	21	+',
Taft Broadcasting	126 4	118',	113',	-4',
United Artists	58 3	13	12',	-',
Vestron Inc	197 1	7	6',	-',
Viacom	547 8	29',	29',	+',
Warner Communications Inc	1666 1	48	22',	-22',
Westinghouse	1495 4	57',	57',	-',
AMERICAN STOCK EXCHANGE				
Lorimar-Telepictures	1261 3	23',	24',	+1
New World Pictures	94 2	14',	14',	
Price Communications	74 4	12',	12',	-',
Turner Broadcasting System	34 5	16',	18	+1',
Unitel Video	24 9	10',	11',	+1
Wherehouse Entertainment	159 3	18',	18',	-',

Company	Open (August 30)	Close (August 30)	Change
OVER THE COUNTER			
Crazy Eddie	37	36',	-',
Infinity Broadcasting	11	11',	
Josephson Inc	11	11',	
LIN Broadcasting	53',	53'	+',
Lieberman Enterprises	17',	16',	-',
Malrite Communications Group	13	12'	-',
Prism Entertainment	[illegible]	9',	+',
Recoton Corporation	10	9',	',
Reeves Communications	[illegible]	9',	
Satellite Music Network Inc	[illegible]	[illegible]	',
Sound Warehouse	[illegible]	[illegible]	',
Trans World Music	[illegible]	16	
Tri-Star Pictures	[illegible]	[illegible]	+',
Wall To Wall Sound & Video Inc	6',	5',	
Westwood One	32	33	+1

...newsline...

CRAZY EDDIE INC (NASDAQ/CRZY) announced a two-for-one stock split Aug 27 in the form of a 100% stock dividend, payable on Sept. 30, to holders of record as of Monday (9). The New York-based hardware and software retailer has 50 million authorized shares of common stock, with 15.6 million outstanding The family-run business, headed by Eddie Antar, also promoted Mitchell Antar to the position of chief operating officer and elected Sam Antar executive vice president and chief financial officer

RACKJOBBER HANDLEMAN CO (NYSE/HDL) reports that net income for the first fiscal quarter, which ended Aug. 2, declined 26.7%, to $3 million, or 22 cents per share In the same quarter last year, the company posted profits of $4.1 million, or 30 cents per share. Net sales for the quarter rose slightly, to $88.8 million from $86 9 million The increase was attributed to improved video sales. The reduction in net income reportedly resulted from a decrease in Handleman's gross-profit margin, based largely on a rise in wholesale record and cassette prices and the increased proportion of video and compact disk sales.

CERTRON CORP (NASDAQ/CRTN), the Anaheim, Calif.-based fabricator and distributor of audio and video software, posted a third-quarter loss of $71,000, or 2 cents per share, based on net sales of $4.9 million Certron's total loss before a tax credit was $142,000. During the same quarter of 1985, the company had sales of $6.5 million and a net loss of $17,000, or 1 cent per share. During the past quarter Certron closed a plastics injection molding facility in Anaheim, it says sales were reduced primarily as a result of decreased custom assembly work.

FINANCIALLY SPEAKING

Pitfalls On The Road
Controlling Tours' Costs

BY JOHN LeCONTE

ARE THE DAYS OF the no-expense-barred music tours over? Not too many years ago touring groups made headline news for their conspicuous free-spending It was fun while it lasted—but more than a few bands returned home after six months on the road only to learn that the tour actually lost money in spite of record-setting attendance.

LeConte

Today, with tour sponsorship and record company support hard to come by, planning tour expenses is more important that ever. Every tour is budgeted to some degree—but, too often, those budgets are incomplete or "low-balled". A realistic budget requires input from the booking agent and manager But the person who actually puts the figures together should be the band's CPA or business manager—who should be able to exercise independent judgment and an objective viewpoint.

Assuming that a good tour has been mapped out and reasonable guarantees and overages have been negotiated, you're ready to budget the tour. Let's take a look at some pitfalls in controlling touring costs

Travel is always a major expense Leasing an aircraft may sound like the way to go—but carefully examine costs (including layovers), potential maintenance problems with charter aircraft, and insurance—which may be impossible to get. If you elect to use commercial air, deal with a travel agent who can line up the best fares, and do this as far in advance as you can to lock in the best deal. If you're going to bus it, be sure that you personally inspect the actual vehicle before you sign up. Bus charter fees are negotiable, but expect to pay a reasonable charge for a comfortable, properly insured bus with a competent, properly licensed driver.

Lodging is another area in which your travel agent can save real money You don't have to sleep at the YMCA, but carefully compare the costs from hotel to hotel.

Trucking costs are always significant. Be sure that the trucker you select has tour experience; modern, dependable equipment; and experienced drivers. Find out what tour experience the trucker has Check references with people you know in the industry Again, verify the insurance coverage. It should cover you as well as the trucks.

Taxes can be an unpleasant surprise. Some states and most foreign countries will withhold a percentage of your share of boxoffice receipts unless your accountant has planned properly. Once withheld, there are ways of getting it back, but this involves the filing of tax returns and a delay of months.

Hire people as employees, not independent contractors. Budget

(Continued on page 92)

Lifelines

BIRTHS

Girl, Shelsea, to **Alto** and **Monica Reed**, Aug. 11 in Hollywood, Fla. He plays saxophone with Bob Seger & the Silver Bullet Band.

Girl, Rachel Lara, to **Gaylon J.** and **Julie Horton**, Aug. 20 in Los Angeles. He is a record and film producer. She is a director at ASCAP.

Girl, Tanya Montana, to **Judy** and **David Allan Coe**, Aug. 30 in Nashville. He records for Columbia Records. She heads his business office.

MARRIAGES

Kirk Murkus to **Theresa Brummel**, Aug. 30 in Corpus Christi, Texas. He is an evening air personality at radio station KROB. She is a media consultant with KRYS.

DEATHS

George White, 57, of a heart attack Aug. 19 in Detroit. The pioneer of black radio and news began his broadcast career in 1951 when he helped establish black-formatted radio programming for middle Tennessee at WSOK, now known as WVOL. He later joined WCIN Cincinnati as a newscaster and jazz DJ, and moved in 1956 to the Detroit area, where he became an original staff member of WCHB, the area's first black-owned radio station. White served as program director for WCHB, now known as WJZZ, prior to his move to WJLB, where he was director of music, news, and public affairs. Most recently, he served as executive vice president of Adell Broadcasting Co. He is survived by four daughters, one son, and two brothers.

Joining Forces. Clive Calder, left, chief executive of Jive Records, meets with Elliot Goldman, president and chief executive officer of RCA/Arola, to confirm the agreement under which RCA/Arola will distribute the U.K.-based label in America and parts of Europe. Product scheduled to be released under the new pact includes albums by Mike Jackson, Ruby Turner, and Samantha Fox.

MTV's Bob Pittman teams with MCA . . . see page 4

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036

SEPTEMBER

Sept. 9, **Broadcast Music Inc. (BMI) Million-Air Awards**, Le Bel Age Hotel, Los Angeles. 212-586-2000.

Sept. 9, **Country Music Assn. (CMA) Regional Roundtable**, Airport Marriott, Dallas-Fort Worth. 615-244-2840.

Sept. 10-13, **National Assn. of Broadcasters (NAB)/National Radio Broadcasters Assn. (NRBA): Radio '86**, New Orleans. 202-429-5300.

Sept. 17-20, **Contemporary Music Conference**, Union Square Hyatt, San Francisco. 415-543-8468.

Sept. 19, **Legal And Business Aspects Of The Music Industry—1986**, Marquette Hotel, Minneapolis. 312-988-5580.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, 212-593-2258.

Sept. 22-25, **Seventh Annual Nebraska Videodisc Symposium**, Univ. of Nebraska, Lincoln. 402-472-3611.

Sept. 23, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf Astoria, New York. Marilyn Ellis, 212-867-6650.

Sept. 27, **Nashville Songwriters Assn. International Seminar**, Marriott Hotel, Chicago. Robert Bacon, 312-664-4440, ext. 413.

Sept. 28-30, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, 615-748-8120.

OCTOBER

Oct. 1-3, **National Assn. of Black-Owned Broadcasters (NABOB) 10th Annual Fall Broadcast Management Conference**, Sheraton Grand Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

Oct. 1-5, **Eighth Annual Black Music Assn. (BMA) Conference**, Fountainbleau Hilton, Miami Beach. 215-545-8600.

Oct. 9-10, **National Assn. of Recording Merchandisers (NARM) Operations Conference**, Los Angeles. 609-424-7117.

EXECUTIVE TURNTABLE

(Continued from page 4)

HOME VIDEO. The NCB Entertainment Group in Woodland Hills, Calif., names **Jose Menendez** chairman and chief executive officer. He was executive vice president and chief operating officer for RCA/Arola.

RCA/Columbia Pictures Home Video in Los Angeles promotes **Ken Harman** to vice president of creative services and **Glenn Ross** to vice president of marketing. Both were directors of their respective areas.

Coliseum Video in New York promotes **Robert Mayo** to vice president of operations and **Susan Abramson** to director of sales.

Michael Weiss becomes sales and marketing director for Gambling Times' home video division in Los Angeles. He is co-founder of the National Video Software Retailers of America.

PRO AUDIO/VIDEO. N. Lee Lacy/Associates names **Brian Mitchell** vice president of sales and marketing. He was president of Metzner Bruce Mitchell. Also, director **Peter Heath** signs an exclusive agreement with the company. He was associated with Capitol Records.

PUBLISHING. **Ron White** resigns as managing director of EMI Music Publishing in London, effective Jan. 1. He will be succeeded by **Frans De Wit**, who is currently managing director of EMI Music Publishing Holland.

Bob-A-Lew Music, a newly formed publishing company in Los Angeles, names **Ronda Espy** vice president and general manager. She was senior director of business affairs for Chrysalis Records and Chrysalis Music Group.

ASCAP in New York makes the following changes: **Karen Sherry** as assistant to the president/director of public affairs; **Ken Sunshine**, manager of public relations; and **Lauren Iossa**, assistant to the director of public affairs.

RELATED FIELDS. Rockbill, a New York-based music and entertainment marketing firm, promotes **Blake Lorick** to the newly created post of senior vice president. He was vice president of program development.

Theodore Browne is appointed senior attorney in the law department of Viacom International, based in Pleasanton, Calif. He was with American Television and Communications Corp.

Daniel Roth is named editorial director of Simon & Schuster's Audio Publishing Division in New York. He was with Newman Communications.

Suletto, a multifaceted entertainment firm, makes the following appointments: **James Schauhle** as senior vice president, **Les Joyce**, vice president of operations; **Eric Borenstein**, vice president of artist development, and **Mark Bevan**, vice president of sales.

METALLICA MAKES IT THE HARD WAY

(Continued from page 6)

of the hat—they have a heavy favor due from Elektra/Asylum."

Elektra signed Metallica in 1984, shortly after the group had recorded "Ride The Lightning," its second album for the New Jersey-based independent metal label Megaforce.

On the recommendation of a&r staffer Michael Alago, Bone and Elektra chairman Bob Krasnow went to see the group at Manhattan's Roseland Ballroom.

"Metallica was part of a three-act package," says Bone, "and, as soon as I saw them, I could tell something was going on.

"Whenever I go to see a band, I always walk around and check out the merchandising to see what's happening. When I got to the merchandise desk at Roseland, all the Metallica stuff was gone—I mean *gone*!"

At the time, Metallica had just connected with Burnstein and his partner, Peter Mensch, who also look after Def Leppard and Dokken. Burnstein says Q-Prime took on the band after recognizing its massive underground following.

"When I went to that Roseland gig, I felt old for the first time," says Burnstein. "There was a whole new breed of fans."

Q-Prime negotiated a longterm label deal for Metallica, but Burnstein says the management company essentially left the band alone, refusing to interfere with its music or image.

"Why tamper with something that you like?" asks Burnstein. "That's our whole philosophy with all our acts. You don't sign them unless you like them the way they are.

"I think what we basically provided was better organization," he adds. "Last year, through ICM, we were able to put them out on a 60-date tour with W.A.S.P. and Armoured Saint that did very well. As an underground act, you don't have access to that kind of network.

"I don't think we did anything that was particularly earth-shattering, though. We just applied tried-and-true methods and didn't treat them like a bunch of geeks."

Similarly, Elektra has allowed Metallica to go its own way. "When you're dealing with a band that has such clear vision of what their music's about and management of the caliber of Peter and Cliff, they know better than the label," says Bone.

"I think that's where a lot of record companies screw up. When you've got a group like Metallica that has such a strong core audience, you don't mess with that core. Those are the fans that got them where they are, and if you offend them by making the band change you're in big trouble."

However, Bone and Burnstein hope Metallica will eventually come up with a track that lends itself to radio and video play.

"But if they don't give us that track we feel we can get radio or video exposure from," Bone says, "then we'll just carry on doing it the old fashioned way—grinding it out, market after market."

Future plans for Metallica call for a brief series of U.S. headline dates, followed by concerts in Europe and Japan. Burnstein says the group's next album is tentatively scheduled for fall 1987 release.

PHILADELPHIA INTERNATIONAL RECORDS

(Continued from page 4)

pany had as many as 30 creative people on the payroll. Today, PIR is using a core of nine writer/producers, including Gamble, Bell, Huff, Sigler, Dexter Wansel, ex-Sugar Hill staffer Reggie Griffith, Kenny Burke, and Tony and Larry Davis. This team did the bulk of the work on last year's debut PIR/Manhattan album by the O'Jays and product by the Whiteheud Brothers, Shirley Jones, and Phyllis Hyman.

"Most record companies farm out their work," says Gamble. "They have an a&r director, but they don't have the staff of young people with somebody in there training them, saying, 'Okay, take this line and cut it in half, we'll make this 16 bars instead of eight bars.'

"It's like a school. That was what we did before, and that's what we'll do again."

Both Gamble and Huff emphasize their desire to be creative again and suggest that the pressure of making music and running the once-weighty PIR operation was behind the company's slowdown.

"We don't want to be backed up in the corner anymore," Huff says. "We've got to be flexible so we can write. We had to take the time to look back at what we'd done and enjoy some life outside the studio."

Huff, who is preparing his second solo album, notes that the musical landscape has changed dramatically since the years of the "Philly sound" because of the widespread use of synthesizers—which he calls "clones."

"A 10-year cycle of strings and horns was changed when the clones came in," he says. "We were cutting most of our instruments with a plain old rhythm section, adding a few sprinkles of different sounds through mixes, but nothing like we are able to do today."

Billboard. TOP POP ALBUMS™

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Compiled from a national sample of retail store, one stop and rack sales reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL / SUG. LIST PRICE*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	9	**MADONNA** SIRE 25442 WARNER BROS (9.98) (CD) — 5 weeks at No. One	TRUE BLUE
(2)	2	2	15	**SOUNDTRACK** ▲ COLUMBIA SC 40323 (CD)	TOP GUN
3	3	7	9	**STEVE WINWOOD** ISLAND 25448 WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
(4)	5	6	14	**RUN-D.M.C.** ▲ PROFILE 1217 (8.98)	RAISING HELL
5	4	4	8	**DAVID LEE ROTH** WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
6	6	3	12	**GENESIS** ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
(7)	11	21	3	**LIONEL RICHIE** MOTOWN 6159ML (9.98)	DANCING ON THE CEILING
(8)	9	11	5	**BILLY JOEL** COLUMBIA OC 40402 (CD)	THE BRIDGE
9	7	5	14	**PETER GABRIEL** ▲ GEFFEN GHS 24088 WARNER BROS. (8.98) (CD)	SO
10	8	8	28	**JANET JACKSON** ▲² A&M SP 5106 (8.98) (CD)	CONTROL
11	10	9	18	**BILLY OCEAN** ▲ JIVE JLB 8409 ARISTA (8.98) (CD)	LOVE ZONE
12	12	10	9	**WHAM!** ● COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
(13)	15	14	23	**VAN HALEN** ▲² WARNER BROS. 25394 (8.98) (CD)	5150
(14)	17	17	15	**BELINDA CARLISLE** I.R.S. 5701 MCA (8.98) (CD)	BELINDA CARLISLE
(15)	16	18	6	**EURYTHMICS** RCA AFL1 5847 (9.98) (CD)	REVENGE
16	13	13	77	**WHITNEY HOUSTON** ▲⁶ ARISTA ALB 8212 (8.98) (CD)	WHITNEY HOUSTON
(17)	23	25	5	**BANANARAMA** LONDON 828 013 1 POLYGRAM (8.98)	TRUE CONFESSIONS
18	14	12	17	**PATTI LABELLE** ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
19	18	16	22	**BOB SEGER & THE SILVER BULLET BAND** ▲ CAPITOL PJ 12398 (8.98) (CD)	LIKE A ROCK
20	19	19	41	**THE OUTFIELD** ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
21	22	24	8	**THE MONKEES** ● ARISTA AL9 8432 (9.98) — THEN & NOW	THE BEST OF THE MONKEES
22	20	15	18	**THE MOODY BLUES** ● POLYDOR 829179 1 POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
23	11	23	11	**THE FABULOUS THUNDERBIRDS** ● CBS ASSOCIATED BFZ 40384 EPIC (CD)	TUFF ENUFF
(24)	28	30	8	**CINDERELLA** MERCURY 830076 1 POLYGRAM (8.98)	NIGHT SONGS
25	11	23	11	**38 SPECIAL** ● A&M SP 5115 (8.98) (CD)	STRENGTH IN NUMBERS
26	11	20	11	**SOUNDTRACK** ● EPIC SE 40398 (CD)	RUTHLESS PEOPLE
(27)	11	20	43	**MIAMI SOUND MACHINE** ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
(28)	34	45	2	**R.E.M.** I.R.S. 5783 MCA (8.98) (CD)	LIFE'S RICH PAGEANT
29	29	28	12	**PETER CETERA** WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
30	30	35	10	**SOUNDTRACK** UNITED ARTISTS SW 40414	KARATE KID PART II
31	31	27	31	**JEFFREY OSBORNE** ● A&M SP 5103 (8.98) (CD)	EMOTIONAL
32	31	34	11	**JERMAINE STEWART** ARISTA LO ALB 8395 ARISTA (8.98)	FRANTIC ROMANTIC
33	33	33	11	**AC/DC** ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
34	35	42	7	**QUIET RIOT** PASHA QZ 40321 EPIC (CD)	QUIET RIOT III
(35)	11	46	22	**ANITA BAKER** ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
36	36	46	11	**THE JETS** MCA 5667 (8.98) (CD)	THE JETS
37	11	29	11	**GTR** ● ARISTA ALB 8400 (8.98) (CD)	GTR
(38)	11	28	22	**SIMPLY RED** ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
(39)	46	31	8	**DOUBLE** A&M SP 5133 (8.98) (CD)	BLUE
40	33	31	14	**EMERSON, LAKE & POWELL** POLYDOR 827 277 1 POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
41	44	49	43	**ROBERT PALMER** ● ISLAND 90471 ATLANTIC (8.98) (CD)	RIPTIDE
(42)	NEW ▶		2	**HUEY LEWIS & THE NEWS** CHRYSALIS OV 41534 (9.98)	FORE!
43	40	40	14	**EL DEBARGE** GORDY 6181 GL MOTOWN (9.98) (CD)	EL DEBARGE
44	28	32	22	**PET SHOP BOYS** ● EMI AMERICA PW 17193 (8.98) (CD)	PLEASE
(45)	NEW ▶		2	**BON JOVI** MERCURY 830264 1 POLYGRAM (8.98)	SLIPPERY WHEN WET
46	43	43	11	**SOUNDTRACK** MCA 6169 (9.98) (CD)	RUNNING SCARED
(47)	63	—	2	**DARYL HALL** RCA AFL1 7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
(48)	50	60	4	**GEORGE THOROGOOD AND THE DESTROYERS** EMI AMERICA ST 17214 (8.98)	LIVE
49	39	31	10	**ROD STEWART** WARNER BROS. 25444 (8.98) (CD)	ROD STEWART
50	42	38	13	**JOURNEY** ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
51	47	47	8	**QUEENSRYCHE** EMI AMERICA ST 17197 (8.98)	RAGE FOR ORDER
52	52	52	16	**NU SHOOZ** ATLANTIC 81647 (8.98) (CD)	POOLSIDE
53	55	58	5	**NEIL YOUNG** GEFFEN GHS 24109 WARNER BROS. (8.98)	LANDING ON WATER
54	54	56	13	**BRUCE HORNSBY & THE RANGE** RCA NFLD 8058 (8.98) (CD)	THE WAY IT IS
55	49	39	62	**HEART** ▲⁴ CAPITOL ST 12410 (9.98) (CD)	HEART
56	45	41	53	**JOHN COUGAR MELLENCAMP** ▲³ RIVA 824 865-1 POLYGRAM (8.98) (CD)	SCARECROW
(57)	60	65	9	**GLASS TIGER** MANHATTAN ST 53032 EMI AMERICA (8.98)	THIN RED LINE
58	51	48	14	**THE CURE** ELEKTRA 60477 WARNER BROS (8.98) (CD)	STANDING ON THE BEACH
59	53	53	18	**WHODINI** ● JIVE JLB 8407 ARISTA (8.98)	BACK IN BLACK
60	58	61	44	**ZZ TOP** ▲³ WARNER BROS 25342 (9.98) (CD)	AFTERBURNER
(61)	73	84	3	**EDDIE MONEY** COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
(62)	75	78	20	**THE ART OF NOISE** CHRYSALIS BFV 41528 (CD)	IN VISIBLE SILENCE
63	56	50	13	**THE BLOW MONKEYS** RCA AFL1 5899 (8.98) (CD)	ANIMAL MAGIC
64	61	57	43	**MIKE & THE MECHANICS** ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
65	66	73	7	**ANDREAS VOLLENWEIDER** CBS MASTERWORKS FM 42255 EPIC (CD)	DOWN TO THE MOON
66	62	62	9	**BIG COUNTRY** MERCURY 826844 1 POLYGRAM (8.98) (CD)	THE SEER
(67)	71	72	4	**CHAKA KHAN** WARNER BROS. 25425 (8.98) (CD)	DESTINY
68	67	63	22	**PRINCE & THE REVOLUTION** ▲ PAISLEY PARK 25395 WARNER BROS (9.98) (CD)	PARADE
69	64	64	17	**ICEHOUSE** CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
70	57	54	14	**THE FIXX** MCA 5705 (8.98) (CD)	WALKABOUT
71	65	59	17	**NEIL DIAMOND** ● COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
(72)	NEW ▶		1	**DON JOHNSON** EPIC PE 40364	HEARTBEAT
73	70	70	5	**VAN MORRISON** MERCURY 830077 1 POLYGRAM (8.98)	NO GURU, NO METHOD, NO TEACHER
74	59	55	7	**BOB DYLAN** COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
(75)	113	—	2	**TRIUMPH** MCA 5788 (8.98)	THE SPORT OF KINGS
(76)	89	107	3	**UB40** A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
77	68	68	80	**PHIL COLLINS** ▲⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
78	77	71	14	**BOB JAMES/DAVID SANBORN** WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
79	79	75	46	**INXS** ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
80	74	66	26	**LEVEL 42** POLYDOR 827 487 1 POLYGRAM (8.98) (CD)	WORLD MACHINE
81	72	74	8	**SOUNDTRACK** EMI AMERICA SW 17210 (9.98)	ABOUT LAST NIGHT
82	76	76	10	**SPYRO GYRA** MCA 5753 (8.98) (CD)	BREAKOUT
83	84	94	27	**HONEYMOON SUITE** WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
84	80	79	23	**JUDAS PRIEST** ● COLUMBIA OC 40158 (CD)	TURBO
85	82	81	67	**DIRE STRAITS** ▲⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
86	69	67	26	**JACKSON BROWNE** ● ASYLUM 60457 ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
87	81	77	9	**THE SMITHS** SIRE 25426 WARNER BROS. (8.98)	THE QUEEN IS DEAD
88	90	95	4	**CARL ANDERSON** EPIC 40410	CARL ANDERSON
89	92	87	13	**BOYS DON'T CRY** PROFILE PRO 1219 (8.98)	BOYS DON'T CRY
90	83	80	11	**JOAN ARMATRADING** A&M SP 5130 (8.98) (CD)	SLEIGHT OF HAND
91	91	89	39	**DOKKEN** ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
92	86	88	6	**MISSING PERSONS** CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
93	78	69	9	**QUEEN** CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
(94)	NEW ▶		1	**PAUL SIMON** WARNER BROS. 25447 (9.98) (CD)	GRACELAND
(95)	97	141	5	**THE SMITHEREENS** ENIGMA ST 73208 CAPITOL (8.98)	ESPECIALLY FOR YOU
(96)	99	128	5	**DAVID & DAVID** A&M SP 6513 4 (6.98) (CD)	BOOMTOWN
97	87	83	33	**BANGLES** ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
(98)	109	126	4	**SIGUE SIGUE SPUTNIK** MANHATTAN ST 53033 EMI AMERICA (8.98)	FLAUNT IT
99	88	82	10	**DEVICE** CHRYSALIS BFV 41526 (CD)	2283
100	100	103	14	**MIDNIGHT STAR** ● SOLAR 60454 ELEKTRA (8.98) (CD)	HEADLINES
101	101	109	5	**THE MONKEES** RHINO RNLP 70140 (8.98)	THE MONKEES
102	102	105	7	**PIECES OF A DREAM** FEAT. MANHATTAN ST 53033 EMI AMERICA (8.98)	JOYRIDE
(103)	106	131	4	**STRYPER** ENIGMA ST 73207 CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
(104)	110	123	5	**GREAT WHITE** CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
105	93	90	17	**LOU REED** RCA AFL1 7190 (9.98) (CD)	MISTRIAL
(106)	114	158	3	**GWEN GUTHRIE** POLYDOR 829532 1 POLYGRAM (8.98)	GOOD TO GO LOVER
107	85	85	9	**RANDY TRAVIS** WARNER BROS. 25435 (8.98)	STORMS OF LIFE
(108)	134	—	2	**GLORIA LORING** ATLANTIC 81679 (8.98)	GLORIA LORING
(109)	127	—	2	**AIR SUPPLY** ARISTA AL 9 8426 (9.98)	HEARTS IN MOTION

◯ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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"Luis Cardenas Runaway"

FROM THE ALBUM
ST-72200

ANIMAL INSTINCT

RELEASE DATE SEPTEMBER 19

THE SINGLE
8-72500

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Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(110)	NEW ▶		1	**TOTO** COLUMBIA FC 40273	FAHRENHEIT
111	94	93	9	**HANK WILLIAMS, JR** WARNER/CURB 25412 (WARNER BROS. (8.98) (CD)	MONTANA CAFE
112	96	100	39	**SADE** ▲² PORTRAIT FR 40263 (EPIC (CD)	PROMISE
113	107	99	22	**DWIGHT YOAKAM** REPRISE 25372 (WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
(114)	161	—	2	**ASHFORD & SIMPSON** CAPITOL ST 12469 (8.98)	REAL LOVE
115	115	118	41	**NEW EDITION** ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
116	116	119	7	**TOM COCHRANE & RED RIDER** CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
(117)	120	138	3	**BONNIE RAITT** WARNER BROS. 25486 (8.98)	NINE LIVES
118	118	120	9	**ISLE OF MAN** PASHA BFZ 40319 (EPIC (8.98)	ISLE OF MAN
(119)	172	178	3	**THE DAZZ BAND** GEFFEN GHS 24110 (WARNER BROS. (8.98)	WILD AND FREE
120	108	110	5	**THE MONKEES** RHINO RNLP 70(4)2 (8.98)	MORE OF THE MONKEES
121	121	127	5	**THE MONKEES** RHINO RNLP 70(4)3 (8.98)	HEADQUARTERS
122	105	97	31	**OZZY OSBOURNE** ▲ CBS ASSOCIATED 17 40026 (EPIC (CD)	THE ULTIMATE SIN
(123)	NEW ▶		1	**PAUL MCCARTNEY** CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
124	124	140	5	**THE MONKEES** RHINO RNLP 70181 (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD
125	98	86	11	**GAVIN CHRISTOPHER** MANHATTAN ST 53024 (CAPITOL (8.98)	ONE STEP CLOSER
126	111	114	63	**RENE & ANGELA** ● MERCURY 824 607 1M 1 (POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
127	95	91	17	**THE S.O.S. BAND** TABU FZ 40279 (EPIC (CD)	SANDS OF TIME
128	128	132	7	**POISON** (ENIGMA ST 73523 (CAPITOL (8.98)	LOOK WHAT THE CAT DRAGGED IN
(129)	133	136	4	**SHIRLEY JONES** PIR (MANHATTAN ST 53031 (EMI AMERICA (8.98)	ALWAYS IN THE MOOD
130	126	106	25	**METALLICA** ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
131	103	104	7	**THE TEMPTATIONS** GORDY 6207G (MOTOWN (8.98)	TO BE CONTINUED
132	132	147	10	**SHADOWFAX** WINDHAM HILL WH 1051 (A&M (9.98) (CD)	TOO FAR TO WHISPER
133	123	117	14	**ROB JUNGKLAS** MANHATTAN ST 53017 (EMI AMERICA (8.98)	CLOSER TO THE FLAME
134	129	112	55	**MR. MISTER** ▲ RCA AFL1 7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
135	104	98	6	**THE BEACH BOYS** CAPITOL ST-BB 12396 (9.98)	MADE IN THE U.S.A.
136	125	116	22	**JOE JACKSON** A&M SP-6021 (9.98) (CD)	BIG WORLD
135	117	117	12	**JIMMY BUFFETT** MCA 5730 (8.98)	FLORIDAYS
136	112	98	11	**SOUNDTRACK** ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
139	131	122	20	**HOWARD JONES** ELEKTRA 60466 (6.98)	ACTION REPLAY
(140)	177	199	6	**ALVIN LEE** ATCO 21R 90517 (ATLANTIC (8.98)	DETROIT DIESEL
141	145	148	94	**MADONNA** ▲⁵ SIRE 25157 1 (WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
142	142	190	6	**UTFO** SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
143	177	137	77	**TEARS FOR FEARS** ▲⁴ MERCURY 824 300 (POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
(144)	149	156	3	**FULL FORCE** COLUMBIA BFC 40395	GET BUSY 1 TIME
(145)	184	—	2	**KENNY G.** ARISTA AL 8-8427 (8.98)	DUOTONES
146	135	115	13	**JOHN EDDIE** COLUMBIA BFC 40181 (CD)	JOHN EDDIE
147	138	133	32	**MELI'SA MORGAN** CAPITOL ST-12434 (8.98)	DO ME BABY
148	122	92	23	**THE ROLLING STONES** ▲ COLUMBIA QC 40250 (CD)	DIRTY WORK
149	136	134	117	**BRUCE SPRINGSTEEN** ▲¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
150	139	125	29	**ALABAMA** ▲ RCA AHL1 7170 (8.98) (CD)	GREATEST HITS
151	137	121	69	**THE HOOTERS** ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
152	150	153	152	**SOUNDTRACK** ▲² MOTOWN 6067ML (8.98) (CD)	THE BIG CHILL
153	119	108	12	**JEAN BEAUVOIR** COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
154	141	122	12	**DIO** WARNER BROS. 25443 (6.99)	INTERMISSION
155	146	159	159	**MADONNA** ▲³ SIRE 1 23867 (WARNER BROS. (8.98) (CD)	MADONNA
156	144	129	17	**THE FAT BOYS** SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
157	154	154	63	**TALKING HEADS** ▲ SIRE 25305 (WARNER BROS. (8.98) (CD)	LITTLE CREATURES
(158)	171	175	3	**EARL KLUGH** WARNER BROS. 25478 (8.98)	LIFE STORIES
(159)	NEW ▶		1	**JAMES INGRAM** QWEST 25424 (WARNER BROS. (8.98) (CD)	NEVER FELT SO GOOD
160	166	172	145	**U2** ▲ ISLAND 90127 (ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
161	140	130	15	**BODEANS** WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
162	158	163	151	**PHIL COLLINS** ▲ ATLANTIC SD 16079 (8.98) (CD)	FACE VALUE
163	130	101	13	**BILL COSBY** ● GEFFEN GHS 24108 (WARNER BROS. (8.98)	THOSE OF YOU WITH OR WITHOUT CHILDREN
164	153	139	44	**THE JUDDS** ● RCA/CURB AHL1 7042 (RCA (8.98)	ROCKIN' WITH THE RHYTHM
(165)	194	—	2	**JEAN CARNE** OMNI 90492 (ATLANTIC (8.98)	CLOSER THAN CLOSE
166	156	145	178	**ZZ TOP** ▲⁵ WARNER BROS. 23774 (8.98) (CD)	ELIMINATOR
167	167	162	104	**TALKING HEADS** ▲ SIRE 1 25186 (WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
168	152	144	42	**HIROSHIMA** EPIC BFE 39948 (CD)	ANOTHER PLACE
(169)	NEW ▶		1	**THE RAINMAKERS** MERCURY 830 27 (4 (8.98)	THE RAINMAKERS
170	170	152	21	**DEPECHE MODE** SIRE 25429 (WARNER BROS. (8.98)	BLACK CELEBRATION
171	162	160	641	**PINK FLOYD** ● HARVEST SMAS (1163 (CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
172	169	164	36	**L.L. COOL J** ● COLUMBIA BFC 40239 (CD)	RADIO
173	174	187	4	**MELBA MOORE** CAPITOL ST 12471 (8.98)	A LOT OF LOVE
174	176	185	3	**ALPHAVILLE** ATLANTIC 81667 (8.98)	AFTERNOONS IN UTOPIA
175	157	157	62	**MOTLEY CRUE** ▲² ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
176	160	124	6	**BOOGIE BOYS** CAPITOL ST 12488 (8.98)	SURVIVAL OF THE FRESHEST
177	178	191	4	**RODNEY CROWELL** COLUMBIA FC 40116 (CD)	STREET LANGUAGE
178	165	166	6	**GORDON LIGHTFOOT** WARNER BROS. 25482 (8.98)	EAST OF MIDNIGHT
(179)	190	—	2	**BOB MARLEY AND THE WAILERS** ISLAND 90520 (ATLANTIC (8.98)	REBEL MUSIC
180	180	180	11	**RICK JAMES** GORDY 6185 GL (MOTOWN (8.98) (CD)	THE FLAG
(181)	NEW ▶		1	**DOCTOR AND THE MEDICS** I.R.S. 5797 (MCA (8.98)	LAUGHING AT THE PIECES
(182)	NEW ▶		2	**L.A. DREAM TEAM** MCA 5779 (8.98)	KINGS OF WEST COAST
183	175	177	149	**LIONEL RICHIE** ▲¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
184	192	199	190	**U2** ▲ ISLAND 90231 (ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(185)	NEW ▶		1	**THE MONKEES** RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
186	190	161	1	**CON FUNK SHUN** MERCURY 826963 1 (POLYGRAM (8.98) (CD)	BURNIN' LOVE
187	193	193	16	**LOUDNESS** ATCO 90512 (ATLANTIC (8.98)	LIGHTNING STRIKES
188	161	135	48	**STEVIE WONDER** ▲² TAMLA 6134TL (MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
189	199	190	67	**BOB SEGER & THE SILVER BULLET BAND** CAPITOL ST-BK 12182 (8.98)	NINE TONIGHT
190	190	196	1	**CROWDED HOUSE** CAPITOL ST 12485 (8.98)	CROWDED HOUSE
191	140	187	35	**STRYPER** (ENIGMA ST 73207 (CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
192	198	181	139	**PHIL COLLINS** ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
193	184	170	20	**JEAN-MICHEL JARRE** POLYDOR 8251251 (POLYGRAM (9.98) (CD)	RENDEZ-VOUS
194	184	167	28	**THE CALL** ELEKTRA 60440 (8.98) (CD)	RECONCILED
195	196	—	2	**YELLOWJACKETS** MCA 5752 (8.98) (CD)	SHADES
196	143	143	2	**BRUCE COCKBURN** MCA/GOLD MOUNTAIN 5772 (MCA (8.98)	WORLD OF WONDERS
(197)	RE-ENTRY			**THE MOODY BLUES** (LONDON 820-006-1 (POLYGRAM (8.98) (CD)	DAYS OF FUTURE PAST
198	187	192	11	**GEORGE STRAIT** MCA 5750 (8.98) (CD)	#7
199	148	117	11	**TEENA MARIE** EPIC FE 40318 (CD)	EMERALD CITY
200	163	151	56	**STARSHIP** ▲ GRUNT BAL1 5488 (RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA

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HOT PRODUCT BOASTS LABOR DAY WEEKEND MUSIC SALES

(Continued from page 1)

ture" soundtrack.

More surprising, say retailers, are the fast starts accomplished by two PolyGram acts: the developing band Bon Jovi and the veteran group Cameo.

"Bon Jovi was a monster—No 1 right out of the box," says Brian McEvoy, buyer for the 87-store Wall To Wall Sound & Video/Listening Booth chain, based in Philadelphia.

"For stores that do any kind of business with black music, Cameo should get strong sales," says Norman Hunter, buyer for the 127-store Durham, N.C.-based Record Bar.

Dealers say Don Johnson has parlayed television fame into music sales with an impressive early showing for his Columbia debut. New and recent titles by Lionel Richie (Motown), Paul McCartney (Capitol), and Paul Simon (Warner Bros.) were also cited by various chains as big sellers during the long weekend.

Otherwise, Labor Day business reflected earlier summer reports, with the Columbia soundtrack for "Top Gun" and a six-pack of artists from WEA labels—Madonna, Steve Winwood, Genesis, Peter Gabriel, David Lee Roth, and Van Halen—all continuing to post strong sales.

As a selling holiday, music retailers say that Labor Day is far from a lock, with many college and high school students opting for outdoor activities before they return to their grinds.

"The holiday had nothing to do with it, but the weather did," says Lew Garrett, vice president of purchasing for the 184-store Camelot Music chain. "It looks like we're going to be up about 15 points over last year's Labor Day weekend." He says Southern rains and cooler than usual temperatures, "coupled with hot product," helped the North Canton, Ohio-based web post its gains.

Also benefiting from a damp Dixie was Record Bar. Steve Bennett, vice president of marketing, says "several pockets of rain in North and South Carolina and in Florida" made for an "excellent week and a very strong Saturday." Aided in part by a chainwide promotion (see separate story, page 45), he says the chain is "up considerably" for the month over last year.

The 27-store Spec's Music, based in Miami, and the Detroit area's 20-store Harmony House both posted large increases. Both chains say they were buoyed by momentum from chainwide sales.

Joe Andrules, vice president and general manager of Spec's, says that on a per-store basis the company is running "at least 20%" over last year's Labor Day. He credits some of that rise to a summer-long TV promotion (Billboard, Sept. 6).

Sandy Bean, buyer at Harmony House, says "business was great." She attributes part of that climb to an all-label, week-long sale that celebrated the opening of the chain's 12th store.

In the West, the 41 stores of Los Angeles-based Music Plus bettered last year's numbers in both audio and video product, according to chain president Lou Fogelman.

Traci Donihoo, buyer for the 84-store Dallas-based Sound Warehouse, reports hearty numbers for the weekend. Despite "real good weather" for much of the chain, he says Sound Warehouse enjoyed "a good weekend and a strong Monday." Another fair-weather winner was St. Louis-based Streetside Music.

However, for some Eastern stores, pleasant temperatures softened Labor Day sales.

The 18-store Cavages chain, based in Buffalo, had a modest gain of "roughly 10%," according to vice president and treasurer Mark Ritchie. "We were actually happy with that, because when you get good weather up here it's a once-in-a-while thing." Despite the gain over 1985's numbers, Ritchie says Cavages fell short of those posted during Labor Day weekend of 1984.

Good weather was also a culprit for the 25 Waxie Maxie's stores in the Washington, D.C., area and the 55-store Strawberries Records & Tapes, based in Framingham, Mass. Jeff Cohen, assistant LP and tape buyer for the seven-state Strawberries, says business "wasn't any different than any other weekend."

David Blaine, vice president and general manager for Waxie Maxie, says the week's business was "moderate to okay. The weekend was not what we expected it would be." Compared to last year's Labor Day weekend, Blaine says, business was flat. He blames the weather and adds that a sale held during the corresponding week last year—featuring WEA product, blank tape, and $3 off all compact disks—may have been more enticing than the sale offered this year.

LABOR DAY WEEKEND WORKS FOR VIDEO SALES AND RENTALS

(Continued from page 1)

titles like 'Raiders Of The Lost Ark' or 'Romancing The Stone' were all out, and then the Bs," says Vanderwell.

Mild weather in Detroit spurred the rental boom, according to Vanderwell: "Our high was 78. There were a lot of picnics but not much splashing around in the water. It was sweaters every evening."

Salt Lake City-based franchiser Adventureland International found dramatic gains in rentals over the weekend in a spot check of its stores across the nation.

"Our store in Fernandina Beach, Fla., was up 50% from its previous best Saturday," says Bill Critchfield, Adventureland vice president and director of corporate communications. "Tempe, Ariz., had its best weekend this year, up 35%. In Cedar Rapids, Iowa, Saturday was up 15%; Monday was better than usual, up 10%."

Joe Medwick, vice president of marketing for the 40-store Tower Video chain, reports that Tower had a big Labor Day weekend—in dramatic contrast to the company's generally slow August.

Medwick estimates a 10% chainwide leap in video rentals; even Tower's Sunset Strip store in Los Angeles, traditionally a bastion of sell-through, reflected the rental gains.

Video rental activity was strong for Camelot Enterprises, which has full-line video departments in 80 of its 190 mall units, says Carol Babeli, movie buyer for the North Canton, Ohio-based chain.

In terms of sales offered chainwide, music video product stood out. "Maybe it's because we're in music, but we also promote music video," Babeli says.

Linda Lauer, president of Phoenix's 22-store Starlite Video chain, says sales helped overcome disappointing rental activity.

"Purchase video is up 38% since January," Lauer says, "and in our three [company-owned] stores it's up even more, 42%-45%."

Videocassette sales gains were also surprising for Erol's, the 100-store chain based in Springfield, Va., according to product manager Joyce Bristow.

"It was above the previous week," Bristow says. "I think the reason was people were out shopping in general."

Smaller chains enjoyed the weekend largesse as well.

Jim Pierce, president of Duke's Video Movies, Etc., in Tucson, says the six-store chain was up 20%-25% in rentals, with sales up substantially.

"Multiple rentals helped," he says. "People would go for the hits and then pick up one or two B titles."

Kimberly Knodel, assistant general manager of the seven-store 1st Stop Video chain in Portland, Ore., characterizes business during the long weekend as "wonderful." While sales were fairly low, Knodel says, the chain saw a 25% increase in rental business: "Friday through Monday, we did $17,500 in rentals."

Among the retailers polled, the only company not trumpeting large gains was the 45-store West Coast Video chain, based in Philadelphia.

Steve Goldberg, director of operations for West Coast, notes that rentals rose a relatively slender 5% in the company's 15 company-operated stores and 30 franchise outlets.

FINANCIALLY SPEAKING

(Continued from page 86)

(and pay) the payroll taxes and worker's compensation insurance costs. In the long run, you'll save money and could very well protect the band from expensive labor litigation. And don't overhire.

Insurance is an area that requires careful planning. If your business manager or broker doesn't have tour insurance expertise, find one who does. The insurance company will need to know the dates and location of each show, names and jobs of all employees, and any unusual information about the show—moving stages, use of fireworks, etc.—so the insurance package can be designed to cover all contingencies. Insurance costs may be up 300% or more from a year ago.

Per diems should be reasonable and established well in advance of the tour. Your CPA can help avoid unpleasant tax surprises here. Don't guarantee tour bonuses. If awarded, they should be based on tour profits and performance of each person.

Now that the budget has been completed, two other areas remain. First, discuss the budget with the band. Show them the dollar cost of changing lighting at the last minute, adding to stage or sound equipment, changing the show by adding special effects, and other unplanned changes. Get a commitment from them to live within the budget.

Next, figure out where the money is going to come from. Using the tour schedule and budget, lay out a week-by-week cash flow. If you've exhausted tour support dollars, you may have to meet with your banker for financing. Here, you'll need your CPA and attorney to work out ways to make up the temporary shortfall. Dealing with the bank will be much easier with all the paperwork on hand—guarantee, budget, cash flow.

Finally, during the tour, keep control over your costs and make sure you're working within budget. Catch the problems before they catch you.

Certified Public Accountant John LeConte is a senior manager in Ernst & Whinney's entertainment division.

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SOUNDWINGS RECORDS

(Continued from page 4)

ny Orchestra, which he will conduct.

Soundwings is the first audiophile label to be distributed by the Welk Record Group, headed by Larry Welk. The company, part of the Lawrence Welk complex of music entities, handles independent labels as well as its own lines through a network of sales representatives. National radio promotion is being handled by Doc Remer, a veteran indie.

Chris Hamilton, the Welk Organization vice president who is the liaison with Soundwings, says that CDs are being produced by Daio Kosan Co. Ltd. of Japan, while LPs and chrome cassettes are being manufactured by Electrosound of Sun Valley, Calif.

Williams, one of the most in-demand composers of film and TV music, is the latest major working musician to establish his own label setup. The others include Herb Alpert (A&M), Quincy Jones (Qwest), Dave Grusin (GRP), and Will Ackerman (Windham Hill).

AUGUST CERTIFICATIONS

(Continued from page 3)

AC/DC's "Who Made Who," Atlantic, its 11th.

Bill Cosby's "Those Of You With Or Without Children," Geffen, his eighth.

The Monkees' "Then And Now...The Best Of The Monkees," Arista, their seventh.

"**The Monkees' Greatest Hits,**" Arista, their sixth.

Genesis' "Invisible Touch," Atlantic, its sixth.

Midnight Star's "Headlines," Solar, its third.

Jeffrey Osbourne's "Emotional," A&M, his third.

Wham!'s "Music From The Edge Of Heaven," Columbia, its second.

Anita Baker's "Rapture," Elektra, her first.

Andreas Vollenweider's "White Winds," CBS Maaterworks, his first.

"**Ruthless People**" soundtrack, Epic.

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VID DEALERS BAND TOGETHER

(Continued from page 1)

be holding its first meeting on Sept. 25. Among its members are Alan Caplan, chairman of the Omaha-based Applause Video, and Jack Messer, of Cincinnati's The Video Store chain.

Rick Russack, owner of the Concord, Mass.-based Video Revolution chain, says, "We were able to negotiate with several vendors and get better pricing, and the co-op being used jointly will make much more sense in terms of catalog promotion, newspaper inserts, and things that might be too expensive for us to take on on our own." Russack is leader of the newly formed New England buying group.

Membership in the group has already paid off, Russack says. "We're saving two to four points" on product, he says. Co-op advantages are also showing up. Last year, Russack spent $2,000 moving out 4,000 catalogs for his Video Revolution chain. "This year we'll get 10,000 catalogs and there will be no cost." He says this situation is a result of the total purchasing strength of the organization.

Applause's Caplan also sees savings in marketing and promotion. His chain has scheduled a campaign that will require printing of 300,000-400,000 fliers. Combining the printing needs of the group would increase the print order to 3 million or 4 million pieces, cutting per-unit costs tremendously, Caplan says.

Says Messer of his group, "It's more than just a buying group; it's a sharing of ideas and a cutting of costs."

Bill Perault, director of advertising for the New England-based Artec, says formation of buying groups may be especially important for independent video specialty retailers. "The smaller stores really don't have much purchasing power of their own, and now that the business is shifting from rental to sales, they need that buying power to keep their margin."

Perault says business becomes more efficient "if a buying group is well-organized, has a central place to ship, a central place to bill to, and you're dealing with one person who is organizing the buying group." Therefore, he says, "We can offer a better discount. Then [retailers] can start competing with the chain stores."

Both the New England buying group and the AVA have centralized locations. Caplan and Messer say the details of their group's operation will be determined at a Sept. 25 meeting.

The AVA has offered its member dealers discounts to regional distributors for several years. The company's new program, titled "Guaranteed Movie Sell-Through" (GMS), gives dealers 100% stock balancing after 90 days if they buy a minimum of 90 pieces. John Power, head of the AVA, says GMS is a tool to help dealers boost their greatest strength: the depth of their libraries. The GMS program will concentrate on nontheatrical product, with special attention paid to children's product, Power says.

Power says that because most of the stores he supplies are rental-oriented, his group attempts to get titles to them quickly—shaving a few dollars off the purchase price is less important. "When street date hits, they've got to have it that day. And one day earlier than the competition can mean quite a lot of money in the cash register."

For Russack's New England group, lower pricing is the goal. "It may cost us a day, but it won't cost us any more than that," he says. "I don't think it's critical to the customer to get the movie on a Wednesday or a Thursday."

The toughest task facing many buying groups may be demonstrating their financial and political legitimacy to distributors. Wholesaling executives say distributors are afraid of getting caught with unsecured debts. But if it means more business, distributors say they are willing to deal.

RADIO '86 CONVENTION

(Continued from page 1)

and exhibit space (20,600 square feet).

Added to the 80 workshops and seminars are new panels on the effects of the new tax reform bill on broadcast properties and a college radio roundtable. An expanded number of engineering sessions will also add a more full-service tone to the convention. Other sessions will deal with management, programming, sales, promotion, and research.

Total attendance is projected at 5,000-6,000—about the same number that attended last year's event in Dallas. An after-convention survey last year helped staffers target potential trouble spots for this year's convention, although Radio '85 generally received good marks, there were calls for better session planning and scheduling and for more nonpanel time to investigate products and services offered by exhibitors.

David Parmigoni, NAB's senior vice president for radio, says the focus of this year's convention—the first since the trade group's unification with the rival NRBA—will be on tax reform and the recently revitalized interest in AM radio.

The largest number of sessions, as in previous years, will deal with programming concerns. A total of 20 sessions and 10 format rooms will address programming.

Government and private business sector guests at Radio '86 include FCC commissioner Patricia Diaz Dennis and mass media bureau chief Jim McKinney; keynote speaker John Naisbitt, author of the best-selling "Megatrends"; and a number of investment analysts, rep firm executives, and network leaders. U.S. Reps. Wayne Dowdy, D-Miss.; Bob Livingston, R-La.; and Billy Tauzin, D-La. will take part in a Saturday (13) session on negative political ads in Congressional campaigns.

Los Angeles radio personality Gary Owens will receive this year's Radio Award during the Friday (12) luncheon, and the late music radio pioneer William B. Williams will also be honored.

Entertainment for Radio '86 will be provided by singer Joe Cocker and jazz clarinetist Pete Fountain. Cocker will be featured at the Saturday closing dinner, sponsored by Westwood One; Fountain will perform following the evening reception Thursday (11).

SUPERSTAR VIDCLIP BUDGETS

(Continued from page 1)

refuse to indicate whether the big-budget superstar clips are being funded at the expense of new, developing artists.

The average music video budget for an established artist runs from $35,000 to $75,000. Bigger stars often feel they rate a splashier production and spend more (clip costs are generally shared in varying degrees by the artist involved and the label).

Among those who seem to be greatly exceeding the norm is Cyndi Lauper, whose elaborately stylized new video for the first single from her Epic/Portrait release "True Colors" reportedly cost in the neighborhood of $250,000. Lauper's career-making "Girls Just Want To Have Fun" clip was brought in for $35,000 in 1983.

Another clip reportedly in the $250,000 range is Huey Lewis & the News' "Stuck With You," which was filmed on location on a secluded island in the Bahamas, a far cry from the Venice Beach locale employed in the group's "If This Is It" video.

As for Journey, the band is completing a performance clip for its single "Girl Can't Help It," which entered Billboard's chart at No. 79 last week. The budget for the video—which was compiled from footage shot during a live date this summer—is about $150,000, on the high side for a concert clip.

Journey manager Herbie Herbert has said that conceptual clips were not necessary to promote the band's "Raised On Radio" album (Billboard, April 26). The decision to release a live clip for the third single comes after less than thrilling sales and radio airplay for the album's initial releases.

Among other superstar artists with new big-budget clips are Billy Joel and Tina Turner, but no precise figures are available.

Another expensive project is Don Johnson's new one-hour conceptual video, reportedly budgeted at close to $2 million, a hefty sum for an unproven music artist, even if he is a television star. The budget vastly exceeds the $250,000-$400,000 usually spent on one-hour longform music productions.

The Johnson longform is ultimately intended for home video release and cablecast. CBS would not comment on talks it is reportedly holding with home video distributors and cable channels.

What's behind the outsize budgets?

Says one label executive simply: "When an artist is big enough, they get what they want. There's more than a little vanity involved in these cases."

COUNTERFEITING ON THE RISE IN MALAYSIA

(Continued from page 3)

because the affected parties are also consumers of legitimate product and they are being cheated."

Actions planned include a month-long radio advertising campaign, the use of security stickers on all product, embossed WCI trademarks on cassette casings and WEA logos on leader tapes, and the inclusion of a guarantee card within the inlay card.

Most other record companies are in the process of initiating similar campaigns in Malaysia in alliance with IFPI. Despite the additional costs, Zitter claims that the long-term benefits will justify the effort and expense.

Malaysia's copyright law provides protection for musical works but not for sound recordings. Foreign works released here within 30 days of first publication in the country of origin are afforded protection provided the local licensee can supply documentary evidence, but the red tape and limited time-frame involved in filing charges have made many cases worthless.

"We have made some headway with the local government authorities in revising the existing copyright act and imposing heavier penalties," says IFPI's Cha Tong, "but that is only so far as piracy is concerned. Counterfeiting is a new situation."

IFPI lawyers have also turned to Anton Piller orders, a device successfully used in British antipiracy actions, in a bid to dispense with police involvement in raids on suspected pirates and counterfeiters. Granted ex parte by the High Court here, these civil writs allow their holder to search suspect premises and seize incriminating materials without the presence of police officers. However, only civil suits can be brought against offenders.

"Unfortunately," says Cha Tong, "we cannot treat cases under this order as criminal offenses, though offenders will be required under pain of contempt to surrender all documents and other information relating to the quantity, cost, and source of the illegal goods."

Despite the anticounterfeiting push, there are fears here that the problem will worsen. Says T. Renganathan, PolyGram product manager: "At the moment there is little counterfeiting of international product, but there is really nothing to stop that happening.

"While better sales can be accounted for domestic acts, these counterfeiters may find they do just as well with international superstars, and that's when the problem will really start to escalate."

FILIPINO PIRATE SENTENCED

(Continued from page 3)

legal protection available being given to local artists. However, we're delighted with the Chan decision, as there are a number of similar cases pending and a strong precedent has been set."

Unlike most Asian cities, Manila has few pirated cassettes on public display. Legitimate releases are well-distributed and predominate in shops and markets.

PARI has an active and effective antipiracy committee, the members of which can be subject to harassment. The committee's action officer, J.C. Saklov, has reportedly received violent threats and has even been sued by a lawyer representing pirate interests.

"The pirates are more organized than ever before," says WEA's Chiaying. "They are now syndicated. Once a pirate in the Philippines would do everything himself. He went to the printing press, arranged the duplication, distributed to shops. But now it's split. There are people who specialize in making inlay cards, others who just do the marketing, some who make the copies.

"When we raided various persons, we found they were defended by the same lawyer."

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Rockin' America. Guadalcanal Diary is greeted by Elektra Records executives backstage following the group's recent performance in New York. Pictured, from left, are band members Rhett Crowe, Murray Attaway, and John Poe; A&R executives Howard Thompson and Kevin Patrick; and band member Murray Attaway. The group is in the midst of an extensive American club tour, which is slated to run through October.

Pacific Arts To Launch $3.95 Video Magazine

BY CHRIS MORRIS

LAS VEGAS Pacific Arts Video, the Los Angeles-based home video independent, will launch the first monthly advertiser-supported two-hour video magazine in January; each "issue" will sell for $3.95.

The promotion of the VHS-only program, called "Overview," will begin in November, when Pacific Arts mounts a $5 million advertising campaign.

The production cost of each monthly program is budgeted at between $300,000-$500,000. The hefty production expense and rock-bottom retail price of the "Overview" cassette have sparked speculation of a behind-the-scenes partnership between Pacific Arts and a corporate sponsor.

During a press conference announcing the venture at the Video Software Dealers Assn. convention here in August, Pacific Arts founder-owner Michael Nesmith declined to identify his silent partner. However, one source indicates that discussions have taken place with the Coca-Cola Co.

"Overview" is styled as a monthly guide to home video releases. Regular participants will include Washington Post television writer Tom Shales, who will critique new films on video; Los Angeles DJ Deirdre O'Donoghue, who will cover music video; and L.A. Weekly staffer Michael Dare, who will contribute an offbeat tour of left-field video programming, called The Bottom Shelf.

Other "Overview" features include reviews of children's videos (with third-graders commenting on current releases), a semiregular technology segment, an interview piece titled Celebrity Rohrshach, a continuing adventure serial tentatively called Kitty Hoy, and a complete print-out catalog of the month's videocassette releases.

According to Nesmith, video specialty stores will be the initial target for "Overview," though mass merchants and newsstands are likely to be brought on board later.

"Overview" will be sold to retailers in 24-count prepacks only; they convert into 10- by 13-inch counter browsers for ready sell-through.

Nesmith said that "Overview" will be modeled after Esquire. Pacific Arts will initially distribute 200,000 cassettes a month.

"If it works, we'll branch out with other kinds of video publishing—a sports magazine, a women's magazine, a comedy magazine," Nesmith said.

The ratio of programming to advertising will be 9-1, according to Nesmith, putting the ad total in a two-hour show at 12 minutes.

"At first, the advertisers will be mainstream, P&G types—Jiffy, Windex, etc.," Nesmith said. "Later, we would expect the Hitachis, the Technics, and the Scotch tape people gravitating toward it. And they will probably take the shape of info-commercials."

Among programming ideas being floated, says Michael Kaplan, senior editor, are a letters section, composed of home-taped pieces by viewers (staged letter readings are already set to appear), and a competition styled after New York magazine's monthly back-of-the-book contests.

Assistance in preparing this story provided by Jim McCullaugh.

INSIDE TRACK

THE BUYOUT PERMUTATIONS surrounding GE's now taken-for-granted intentions to spin off the RCA/Ariola Records unit of its recently acquired RCA Corp. are many—yet, at presstime, still speculative. There's Clive Davis and Alan Hirshfield (Davis's onetime boss at Columbia Pictures Industries), or the trio of Davis, Hirshfield, and Elliot Goldman. Or a team with suitable financial resources headed by Goldman. MCA Inc. remains a strong contender, but said to have a weakening position, ironically, is Bertelsmann, the huge German publishing empire that owns 25% of the label in the U.S. Quickly scotched last week was a reported attempt by Ted Turner to move in. Whatever the combination of buyers, figures of around $600 million are used to measure the label's worth. With new owners, one immediate boost in profitability for the marginally profitable label will have less to do with chart success than, sadly, with deep cutbacks in personnel.

GRP SAYS YES TO DAT: Despite major labels' opposition, at least for now, to Digital Audio Tape, Dave Grusin and Larry Rosen of GRP Records are gung-ho to market at least a half dozen DAT tapes of GRP best-sellers when initial DAT hardware starts to roll out sometime next year. The company, in fact, had previously made a sampler tape for a JVC DAT prototype that was quietly demonstrated at the Summer CES in June. GRP, which boasts careful attention to sound, hopped on the compact disk bandwagon quickly, producing some of the configuration's best-selling titles.

SINATRA ON CD: Frank Sinatra, with compact disk royalty problems apparently resolved, is making his debut next month on CD via the release of nine of his Reprise albums by WEA. So promises Allen Perper, WEA's director of product marketing. Titles include such classics as "September Of My Years," "It Might As Well Be Swing," "A Man And His Music" (two CDs), "Ole Blue Eyes Is Back" and "Strangers In The Night." Capitol and Columbia, the two other labels with heavy Sinatra catalogs, don't plan any Sinatra CDs at the moment, although the latter is readying a major retrospective of its Sinatra sessions from the late '40s and early '50s.

THE CALIFORNIA STATE LEGISLATURE has passed an amended version of a bill that provides record labels with new powers to extend and renegotiate artist contracts. The most controversial portion of the bill, S. 469, which would have allowed labels to renegotiate or extend recording contracts for an additional seven-year term three years into the initial contract, was dropped. But opponents, who hope for a veto by Gov. George Deukmejian, say a stronger amendment on damages still allows tacking of consecutive contracts.

ON A FIRST-NAME BASIS: Track was referring to Atlantic Records senior VP and West Coast GM Paul Cooper, not the same label's New York-based Perry Cooper, in a report last week on the boxoffice success of "Stand By Me," the soundtrack of which is on Atlantic . . . Rick Bleiweiss, the industry marketing/promotion veteran who set up his Great American Machine Inc. marketing company in Great Neck, N.Y., a year ago, has already fashioned marketing strategies for such artists and labels as Run-DMC, Telarc, Kool & the Gang, Moss Music Group, and Alpha Centauri Records. Bleiweiss also owns Broadway Lights, a company that offers people a chance to get their messages in lights on Broadway on the computerized Spectacolor sign in Times Square . . . John Farr, who recently left as chief of Target's Jetco unit, has joined Des Moines-based vid distrib Commtron as national sales veep.

ADULTS AT CHILD'S PLAY: A survey of more than 4,000 Walt Disney World visitors found adult contemporary to be their favorite form of music. Confronted with five choices based on Billboard's music classifications, 44% of those surveyed named AC as their top choice. Country music finished second with 21%, while the classics were third with 16%. The poll, a daily activity at Epcot Center's Electronic Forum conducted in association with the market research firm of ASK Associates, had a sampling size of 4,418 adults and was taken July 10-24.

ON BOTH SIDES OF AN ISSUE: MCA Records has marketed a cassette that contains a full album on one side and a repeat of its eight songs on the other. Making its album debut under such interesting circumstances is Broken Homes, a four-man group based in L.A. and produced by Jeff Eyrich . . . Speaking of MCA, its Nashville division has dropped Barbara Mandrell, Mac Davis, and Roger Miller.

SIGNING ON: RCA/Ariola's jazz/new age logo, Novus, has inked and recorded pianists Liz Story and Adam Makowicz and saxophonist James Moody, with albums due for release later this year. Label executive producer Steve Backer supervised the sessions.

WHO REALLY fills out those Arbitron diaries that most radio stations live and die by? Coleman Research chief Jon Coleman will answer that question and others Thursday (11) during the Radio '86 convention in New Orleans, revealing the results of a study on the behavior and attitudes of diary keepers. The session starts at 10:30 a.m. at the Meridien Hotel.

THE VSDA/NARM TIE is seen coalescing again with the rumored appointment of NARM board member Noel Gimbel of Sound Video Unlimited to fill the VSDA slot of appointee Bill Golden of Record Bar, which has little video involvement following its recent sale of Licorice Pizza. The move follows the surprise elevation by VSDA directors in Las Vegas of another NARM appointee, Lou Fogelman of Music Plus, to VP. The word seeping out is that the well-liked Fogelman gained votes when it leaked that VP candidate Jim George of San Francisco Home Video is now a consultant at National Video. Board concern over a NARM appointee never elected by VSDA members advancing to the top post was squelched during the officer election, insiders say. New VSDA chief Arthur Morowits of Video Shack/Metro Distributing/A&H Sales told the new board that the VP slot is no automatic step to the presidency.

Edited By IRV LICHTMAN

Stiff Records' Parent Company $5.2 Million In Debt

BY PETER JONES

LONDON Elcotgrange, the parent company of Stiff Records, has debts of more than 3.5 million pounds (some $5.2 million), it was revealed at a meeting of creditors here last week.

A new company, Stiff Records Ltd., has been set up to keep the record operation running. The group Dr. Feelgood has signed the initial deal with the label, "Don't Wait Up," the band's first single in two years, was released Aug. 18.

At the creditors' meeting, Stiff chief Dave Robinson and his financial team urged the creditors to stick with the new company and not press for liquidation. But no firm proposals for settling the massive debts emerged. There are some 300 names on the list of creditors.

Rumors of financial problems at Elcotgrange/Stiff have developed rapidly over the past year. In July, a transfer of assets from Elcotgrange into Stiff Records Ltd. was hurried through to allow the Stiff logo to continue.

Island Records, which helped Stiff through troubled times in 1984, is high on the list of creditors, owed some $1.125 million. The Mechanical Copyright Protection Society (MCPS) is owed approximately $330,000.

As Stiff Records Ltd started operations, assurance was given by EMI that the label's product would continue to be available under their pressing and distribution pact.

Just a few weeks ago, Robinson insisted: "There's nothing to worry about." And Stiff accountants wrote to creditors inviting them to submit details of debts and promising a clear picture of Elcotgrange finances.

The final paragraph of that letter advised creditors against taking legal action against Elcotgrange, because litigation could result in the label's main asset, its artist contracts, reverting to the artists and managements "so that nobody will get anything."

Last August, Stiff Records split from its trading partner Island. Robinson, who had been managing director of both companies since early 1984, relinquished his Island role, planning instead to concentrate all his energies on Stiff, which he co-founded in 1976.

Island and Stiff had joined forces in early 1984, after talks between Robinson and Island chief Chris Blackwell. It was not, they insisted, an amalgamation.

"Island has a lot of resources we don't have," Robinson said then. "It's getting harder and harder to operate in the music business today. Acts get an offer from you, then go to Richard Branson at Virgin to top it.

"We've been unable to match the offers being made. Now we're setting up the alternative Virgin. We'll have two separate companies, which will be even better than they are now."

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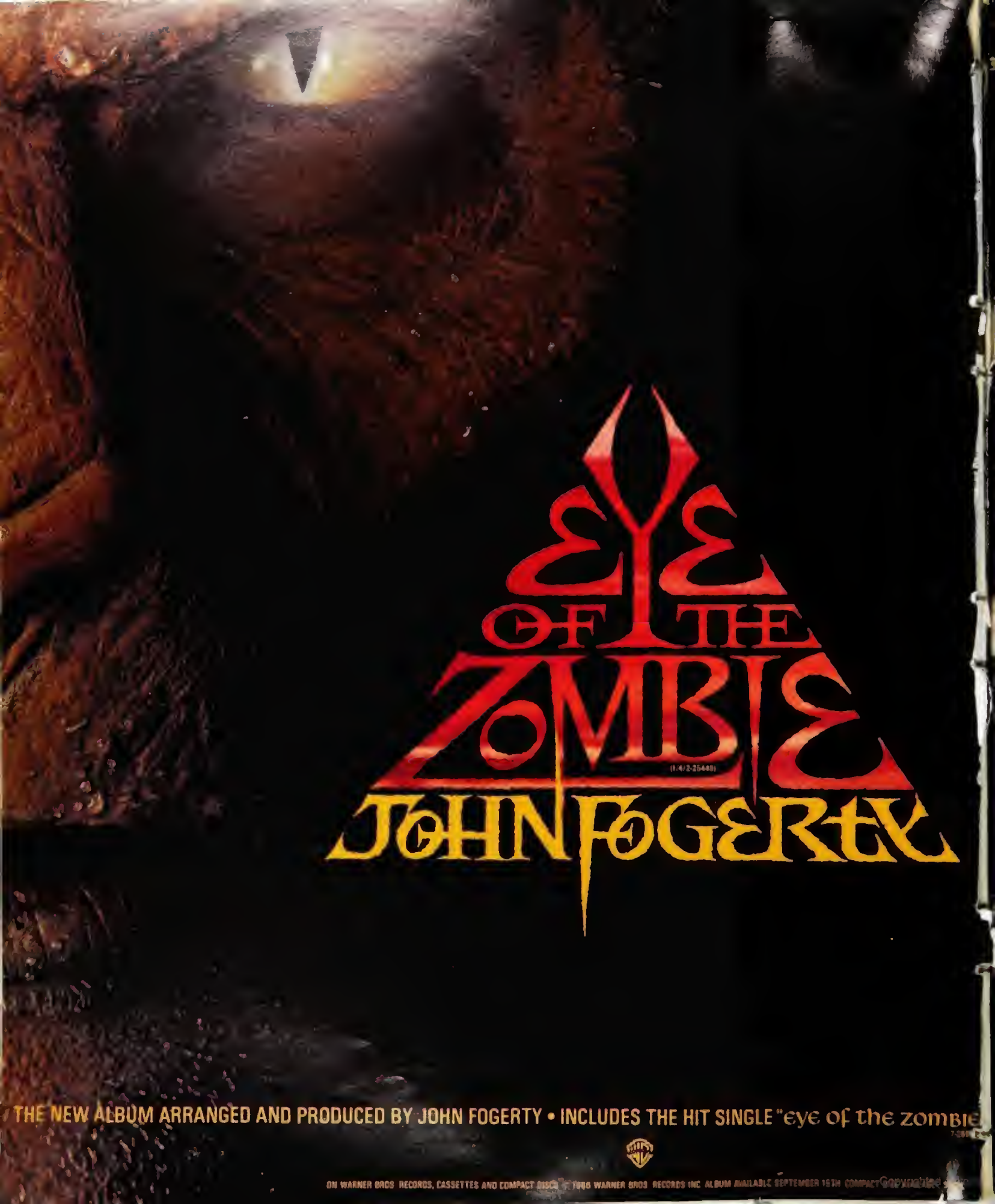
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